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VOL. II

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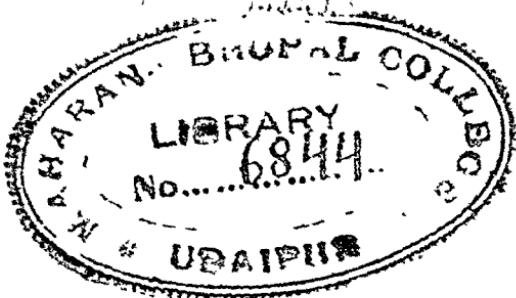
The Vice-Chancellor and the Heads of Departments

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PREFACE

THE reception accorded to the First Volume of our Studies has proved encouraging enough to make us decide to continue the journal. On account of the exigencies of printing, the present volume could not be as representative of our various departments as its predecessor. The volume is to be got out before the end of the session, and this has led to a large number of contributions to be held over for the next volume. We expect to be able to make better arrangements in future to guard against such eventualities.

THE UNIVERSITY : }
March 31, 1926.

GANGANATHA JHA,
Vice-Chancellor.

CONTENTS

	Page
1. The Origin and Development of the Muslim Law of Marriage—Dr. Mahomed U. S. Jung, M.A., LL.D., Bar-at-Law, Reader-in-Law	1
2. Bernard Shaw as a Critic of Contemporary Society—F. J. Fielden, Principal, Agra College	23
3. Hindu System of Measurement—P. K. Acharya, I.E.S., M.A., PH.D., D.LIT., Professor of Sanskrit	43
4. The Date of Kālidāsa—Kṣetreśachandra Chattpādhyāya, M.A., Lecturer in Sanskrit	79
5. Marriage in Grihya Times and Now—Ram Krishna Shukla, M.A., Research Scholar	171
6. The Verb in the Rāmāyan of Tulsīdās—Babu Ram Saksena, M.A., Lecturer in Sanskrit	207
7. Physical Theory of Sound and Its Origin in Indian Thought—Umesh Mishra, M.A., Kāvyatīrtha, Lecturer in Sanskrit	239
8. The Word Salāt as used in the Koran—M. Naimur-Rehman, M.A., M.R.A.S. (Arabic and Persian Department, University of Allahabad)	291
9. Influence of Temperature on Metabolism and the Problem of Acclimatization—N. R. Dhar	313
10. Recent Work on Zeeman Effect—N. K. Sur, M.Sc., Physics Department, Allahabad University	329
11. On a New Proteocephalid Cestode from an Indian Freshwater Fish—S. C. Verma, M.Sc., LL.B., Department of Zoology, University of Allahabad, India	353

CONTENTS

	<i>Page</i>
1. The Origin and Development of the Muslim Law of Marriage—Dr. Mahomed U. S. Jung, M.A., LL.D., Bar.-at-Law, Reader-in-Law	1
2. Bernard Shaw as a Critic of Contemporary Society—F. J. Fielden, Principal, Agra College	23
3. Hindu System of Measurement—P. K. Acharya, I.E.S., M.A., PH. D., D.LIT., Professor of Sanskrit	43
4. The Date of <i>Kālidāsa</i> —Kṣetreśachandra Chaṭtopādhyāya, M.A., Lecturer in Sanskrit	79
5. Marriage in Grihya Times and Now—Ram Krishna Shukla, M.A., Research Scholar	171
6. The Verb in the Rāmāyan of Tulsīdās—Babu Ram Saksena, M.A., Lecturer in Sanskrit	207
7. Physical Theory of Sound and Its Origin in Indian Thought—Umesh Mishra, M.A., Kāvya-tīrtha, Lecturer in Sanskrit	239
8. The Word Salāt as used in the Koran—M. Naimur-Rehman, M.A., M.R.A.S. (Arabic and Persian Department, University of Allahabad)	291
9. Influence of Temperature on Metabolism and the Problem of Acclimatization—N. R. Dhar	313
10. Recent Work on Zeeman Effect—N. K. Sur, M.Sc., Physics Department, Allahabad University	329
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THE ORIGIN AND DEVELOPMENT OF THE MUSLIM LAW OF MARRIAGE

BY

Dr. MAHOMED U. S. JUNG, M.A., LL.D., Bar-at-Law,
Reader-in-Law.

The development of the institution of marriage is a matter of historical interest. It originated in the form of irregular unions and marital unions.¹ Marriage by capture was the primitive form of marriage, and ultimately it gave way to elopement with consent, "a compromise with real capture." The institution of marriage by purchase gradually grew up, and this notion of acquisition of a wife, as property, paved the way for marriage by agreement, subject to a dowry. Polyandry, polygamy and even monogamy were enjoined by immemorial customs, and practised in different parts of the world. The transition from the sacramental indissolubility of marriage to the treatment of marriage, as a civil institution, is a modern idea.²

¹ "Marital unions are the outcome of sexual selection and restrictions." Vinogradoff, 'Historical Jurisprudence,' vol. I, p. 167.

² "In civil society it becomes a civil contract regulated and prescribed by law." Story, 'Conflict of Laws,' p. 143.

There was racing and chasing on Cannobie Lee,
 But the lost bride of Netherby ne'er did they see.
 So daring in love, and so dauntless in war,
 Have ye e'er heard of gallant like young Lochinwar ? ”

The Hindu Law recognises marriage by forcible capture as “Rakshasa rite,” and attaches no insignificance to such an institution. The laws of Manu enacted :

III. 33.

“The forcible abduction of
 a maiden from her home, while हत्वा छित्वा च भित्वा च क्रोशंती लदती गृहात्।
 she cries and weeps after (her प्रसद्य कन्याहरणं राजसो विधिरुच्यते
 kinsmen) have been slain or
 wounded and their houses
 broken up is called the Rakshasa
 rite.”

Marriage by capture is a form of marriages of dominion. McLennan thinks that “Marriage by capture arose from the rule of exogamy.” Westermarck suggests that “the practice of capturing women for wives is due chiefly to the aversion to close intermarriage..... together with the difficulty a savage man has in procuring a wife in a friendly manner without giving compensation for the loss he inflicts on her father.”¹ Marriage by elopement is another instance of capture with consent.

Capture was afterwards supplemented by purchase. This is really the beginning of marriage by agreement, it precedes marriage by contract. The contract of purchase is subject to well-understood or specified conditions. The kin of the woman attempts to maintain authority and supervision over the bride, and consider themselves under obligations to revenge her ill-treatment and death if caused by the husband. This was exactly the case in ancient Arabia. Robertson Smith says, “the strength of the feelings of kinship bettered the wife’s position, whether she were married in her own kin or to an alien, unless she were carried far out of the reach of her natural protectors.”²

¹ ‘The History of Human Marriage,’ p. 389.

² ‘Kinship,’ p. 123.

In Ancient India the Asura form of marriage (*i.e.*, by purchase) was prevalent. It is still common among the Sudras. The laws of Manu forbid such unions.

JUL 51

No father who knows (the law) must take even the smallest gratuity for his daughter "

न कल्याणा गिरा पितृलक्ष्मीर्था-
चतुर्लक्ष्मीर्था-

⁵ Even a Sudra ought not to take a nuptial fee when he gives away his daughter for he who takes a fee sells his daughter covering (the transaction by another name).

IX. 98.

आदतीत म शूद्रोऽपि शुल्कं दुष्टिवाल्मदन् ।
शुल्कं हि गृह्णयन् कुरुते द्वन्ने दुष्टिविक्रमे

Similarly the ancient Greeks used to buy wives, and later its reverse the dowry system was inaugurated as a mark of distinction between a wife and a concubine.

At Rome the Plebian institution of marriage, "Co-emptio in Manu," was a fictitious sale "per actus et libram." Dr Hunter suggests that co-emptio was a survival of "the rape of the Sabine women," a substitution of purchase and sale for the capture of wives, while in Germany marriage by purchase was abolished after the introduction of Christianity.

The debased form of marriage by purchase is the institution of buying females to serve as slaves and concubines. The Muslim Law recognises slavery, but prefers that Nikah should be contracted with the slave girls. Islam does not tolerate simple (unalloyed) concubinage. In the Holy Koran, whenever the establishment of conjugal relations with slave girls is mentioned, it is indicated that marriage should be solemnized.

"But whoever of you is not possessed of means to marry free believing women, then he may marry those which your right hands possess from believing slave girls and Allah knows best your faith."

Part V, hh. IV

رساله من مطلع متكم طرقه ان نعم
الصحيح الروح من شفاعة ايمانكم
من تبكيكم الروح - والله اعلم بآياتكم -

The Holy Prophet altered the notion that a woman was like an acquisition of a thing, and the solemn marriage subject to dowry purged of all its evil incidents was established for the Muslims of Arabia. The dower may be a sum of money, or property or even personal service. The custom of obtaining a wife by services rendered to her father was common among the ancient people of the world. A Hebrew tradition has well familiarized us:

The Raddul Muhtár says :—

"Moses contracted a marriage with زوج موسى بنته على ان يرعى له عنده مثانية سنتين the daughter of Shoab and the dower was that she should graze his sheep for eight years."

The system of dowry was not a new idea, it was customary among the ancient people. Rev. James Macdonald in his book 'Light in Africa' observed an interesting custom among the South African tribes: "A man obtains a wife by giving her father a certain number of cattle, she retains certain rights to property and an interest in the cattle paid for her. They are a guarantee for the husband's good behaviour."¹

The institution of dower has passed through successive stages. The Tafsír Ahmádí says that in ancient Arabia, dower formed part of the marriage contract, but was generally misappropriated by the wife's relatives ; dower was originally similar to purchase or presents, and finally it came to be regarded as the exclusive property of the wife, capable of being transferred to her heirs. Imám Muslim cites an example how in ancient Arabia dower was avoided by a device called Shighár (شغار) :

A gives in marriage his daughter or sister to B in consideration of B giving his daughter or sister to A.

The institution of Shighár is similar to the conditional "Sata" marriage of the Hindu Law. Islam does not tolerate any device whether by contract or otherwise to defeat the right of the wife to dower.

The Muslim dower is also similar to the donatio propter nuptias of the Roman Law.

Mr Sutherland in his book 'Origin and Growth of the Moral Instinct' lays down a bold proposition. He observes "In cultured communities the dowry dies out, just as the purchase-money declined in the civilised stages"¹. The institution of dower is rapidly becoming extinct. Dower is now more or less nominal, nevertheless it serves a useful purpose, as it checks the exercise of the arbitrary power of divorce, which the law has conferred solely on the husband. In Muslim legal treatise dower is known as *sadaq*² and the wife acquires a complete legal right over her dower.

Polyandry is an old institution and according to McLennan Polyandry and Morgan it is a natural stage in the development of society³. It was practised in Greece Eusebius and Socrates mention it. The Nairs, the Todas and various tribes of Tibet and the Australian aborigines have practised it. Polyandry was generally prevalent in the form of communal marriage, where the kinsmen have a sort of common property in one or more women especially set apart. Such was the custom in Australia among the Dieri and Kindred tribes.

It is curious but convincing that polyandry was practised at the sacred temples where female ascetics and dedicated maidens largely assembled to offer their homage to the deity. It was so in Greece. Eusebius refers in this connection to the Astarte worship. Sozomen speaks about the holy virgins of Heliopolis and says that Constantine forbade the Phoenicians from practising the prostitution of the maidens. In India the life led by

¹ P. 243

² Robertson Smith 'Kinship' p. 93. In Islam *sadaq* simply means a dowry and is synonymous with *mahr*. But originally these two words were quite distinct. *sadaq* is a gift to the wife and *mahr* to the parents of the wife.

³ Westermarck says (The History of Human Marriage p. 515) "Polyandry seems, indeed to presuppose a certain amount of civilisation. We have no trustworthy account of its occurrence among the lowest savage races."

the *Jat-Vairagis* in the *Akharas* is another instance of the prostitution at the temples. The same was the case in Arabia: "In Arabia and elsewhere in the Semitic world.....unrestricted prostitution of married and unmarried women was practised at the temples and defended on the analogy of the license allowed to herself by the unmarried mother-goddess."¹

The oldest evidence of the existence of polyandry in Arabia is that of Strabo: "All the kindred have their property in common, the eldest being lord; all have one wife and it is first come first served, the man who enters to her leaving at the door the stick which it is usual for every one to carry; but the night she spends with the eldest. Hence all are brothers of all (within the stock of συγγενεῖς); they have also conjugal intercourse with mothers....."². This institution is termed as a "regulated polyandry." It closely resembles the "fraternal polyandry" which existed in India. The classical instance of the Pandavas and Draupadi need only be cited. The institution of levirate (which is sanctioned by the Muslim Law also) is simply a relic of fraternal polyandry.

Ṣahīḥ Bukhārī, a book of the traditions universally revered by the Muslims of the world, as well as Abu Dáud, report two famous *Hadises* about the existence of a peculiar system of polyandry in ancient Arabia:

1. "A number of men, not more than ten, used to cohabit with a woman. When she conceived and was delivered of a child, then she would send for all these men, who were bound to attend. She told them, 'You remember our agreement, now I have brought forth a child and I am of opinion that this child is so and so's issue.'

ابوداود
1 يجتمع الرجال دون العشرة فيد -
خالون على المرأة كلهم يصيغها فإذا
حملت ووضعت ومرليال بعدان شفع
حملها ارسلت اليهم فلم يستطع رحل
منهم ان يمتنع حتى يجتمعوا اعدها
تقول لهم قد عرّقتم الذي كان من امركم وقد
ولدت وهو ابنك يا قللن فتسوى من
احبب منهم باسمه فيلحق به ولدتها -

¹ Robertson Smith 'Kinship,' p. 165.

² Robertson Smith 'Kinship,' p. 158.

The named father had to recognise the paternity"

2 Many men used to have sexual intercourse with a woman who would not refuse any visitors. When such a woman had an issue born to her then her frequent visitors would assemble and by physiognomistic test used to decide who was the father of the child'

فَيُحْتَاجُ إِلَيْهِ الْكُلُّ مَنْ تَرَكَ عَلَى النِّسَاءِ لَا يَنْتَجُ مِنْ جَارِهَا
وَهُنَّ أَنْذَارِيْكَ يَصْبَرُ عَلَى إِنْجَامِ
رَأْيِكَ كُلُّ مَا لَمْ يَرَهُ دَعَلَ
عَلَيْهِ قَدْحَمَةً فَرَحِمَهُ عَلَيْهَا
جَمِيعَهَا، دَعَاهَا لَهُمَا وَلَا شَدَّدَهَا
وَلَدَهَا، كُلُّ مَنْ يَرَى قَدْحَمَةً دَعَاهُ إِنْهَا -

The Prophet of Islam abolished the institution of polyandry, and forbade such practices.

The custom of polyandry was the result of poverty, and excess of the male population due to the large number of female infanticides. The Arabian desert was an ideal place, for its poverty was proverbial, and female infanticide was enjoined by custom as obligatory

Women who had a free hand and selected their own men could hardly be considered to be acquainted with the notion of chastity, their children were all full tribesmen without any distinction of legitimate and illegitimate offspring. However, with the introduction of the "higher polyandry" where the group of husbands reserves the wife exclusively, the idea of conjugal fidelity develops, and gradually monandry comes into existence, and a man prefers to have a wife to himself. Still however it is for the husband to decide who shall actually beget his wife's children. We find in an *Hadis* reported in the *Bukhari* and *Abú Dáíd* a curious instance where the husband tolerates polyandry to obtain a "goodly seed"

'A custom was that a husband would say to his wife after the termination of her monthly courses, "send for such a man and let the husband see him."

have intercourse with him," and the husband would keep away from her, until she had conceived by that man; and thereafter would return to her. This was done with a view to obtain a noble seed."

النبي تسبق منه فاذئن حميا اصابها زوجها احب وان يفعل ذلك وغبة في نجاعة الولد تكون هنا النكارة سبي تكافح الا ستبشع -

This institution was common among the ancient Arabs, and was put to an end after the dawn of Islam, as being nothing short of permissible fornication and adultery.

The Koran says :

Part XV, ch. XVII

"And go not near adultery, it is a foul deed and an evil path." - سبیل

It is curious that a parallel system was in existence in India called Niyoga, though now obsolete ; it was recognised by the laws of Manu for the Sudras :

"On failure of issue (by her husband) a woman, who has been authorised, may obtain (in the proper manner prescribed) the desired offspring by (cohabitation with) a brother-in-law or a Sapinda."

IX. 59

देवरादा सपिण्डादा
स्त्रिया सभाप्नियुक्त्या ।
प्रजेप्सिताधिगन्तव्या
संतानस्य परिचये ॥

The Hindus sanctioned Niyoga, as it was necessary for a Hindu to have a son to perform the sacred rites. It is suggested, that among the Semites a similar notion that the dead man will miss something if he leaves no children to worship had survived. Apparently this was not the sole reason. The Arabs desired to obtain a noble seed—a gifted child with natural attributes of heredity, and this is far from being a desire to have a son to perform the sacred rites. Plato was of a similar opinion. In Greece, he said, "Every individual is bound to provide for a continuance of representations to succeed himself as ministers of the divinity."

Westermarck observes "Polygamy was permitted by most of the ancient peoples with whom history acquaints us, and is, in our day, permitted by several civilised nations and the bulk of savage tribes"¹. Plurality of wives was considered as an additional source of wealth by the ancient people. However all the ancient nations did not indulge in polygamy. The Veddas of Ceylon wandered through the forests in monogamous pairs with their wives, children and hunting dogs.

Polygamy was practised by the Jews and was enjoined in certain cases by the Mosaic Law. The 'ancient' Christian Church did not forbid it. The Anabaptists and Bernardino Ochino approved of the institution of plurality of wives. In 1540 Luther consented to the second marriage of Philip the Magnanimous, who married with his wife's approval. Among the tribes of Africa, Australia and the Mormons of America, we find that polygamy was customary. Harald Harfgar, Vladimir of Russia, Sanio of Bohemia, Meshko of Poland are all credited with plurality of wives. The Hindu Law does not restrict the number of wives. The monogamous marriage of modern times is the outcome of a slow growth, starting from the state of sexual promiscuity, irregular and temporary unions.

The Romans later on preferred monogamy, and it was a fundamental rule of Roman Law that a man could not have two wives at the same time "duos uxores eodem tempore habere non licet."

The Muslim Law inherited the doctrine of plurality of wives from time immemorial. So many Prophets had married a number of wives. Jacob had Joseph and his brothers born of different wives, the Prophet Solomon had contracted numerous marriages. Abraham the traditional founder of the Quraysh Arabs had at least two wives. He left his second wife Hagar and Ishmael at Mecca.

¹ The History of Human Marriage p 431

While in ancient Arabia there was no restriction as to the number of wives that one could legally marry, Islam limited the number to four, and represented monogamy as an ideal form of marriage.

The Holy Koran says:

"Marry such women as seem good to you—two, three or four; but if you fear that you cannot do justice (between them) then marry only one, or what your right hand possesses (e.g., captives of war and slaves); this is better so that you may not deviate from the right path."

Part IV, ch. IV.

نالكتروا ماطلاب لكم من النساء
مثني وثلاث دربع - نان خفتم الا تعدلوا
نواحدة اوما ملكت ايماكم ذك
ادنى الاتعلوا -

And the Koran says in the next 'Sípára':

"And it is not in your power to do justice between wives, even though you may covet it; but keep yourself not aloof from one with total aversion, nor leave her like one in suspense, and if you make reconciliations, and guard yourself, then surely Allah is For-giving, Merciful."

Part V, ch. IV.

ولن تستطعوا ان تعدلوا بين النساء
ولو حرصتم لـ تميلوا كل الميل بتورعا
كمعنة وان تصلحوا اوستعوا فان الله
كل عنة وارحيم -

Thus Islam prefers monogamy, and it is only in special cases that it permits subsequent marriages.

The Laws of Manu lay down some conditions for celebrating subsequent marriages :

"A barren wife may be superseded in the eighth year, she whose children (all) die in the tenth, she who bears only daughters in the eleventh, but she who is quarrelsome without delay."

IX. 81.

वन्याष्टमेऽधिवैद्याव्दे दशमे तु भूतप्रजा ।
एकादशे स्त्रीजननी सदस्त्व प्रियवादिनी

It is said that the Mūtazila sect of Islam holds marriage with more than one wife as unlawful. Ameer Ali boldly observes, "there is a great difference of opinion among the followers of Islam regarding the lawfulness of polygamy.....A

of a non-matrimonial character Among many uncivilised peoples both sexes enjoy perfect freedom previous to marriage, and in some cases it is considered almost dishonourable for a girl to have no lover¹. Such was the custom prevalent in the East African Barea and Kunuma, in Malay Archipelago, Indo-China and elsewhere. Among the Angami Nagas promiscuous connection is customary, as men are desirous of having proof as to their capacity of procreation before they contract a lawful marriage. It is curious that the conception of chastity begins with marriage, and even here the standard varies. According to Mr Griffis, 'Confucianism virtually admits two standards of morality, one for man, another for woman. Chastity is a female virtue, it is a part of womanly duty, it has little or no relation to man personally'². Similarly the ancient Hebrews forbid fornication to women³ but not to men⁴. In Greece virginity was "an object of worship". Athens was proud of virgin's temple, the Parthenon. At Rome the profligacy of women was checked by various enactments, and Tacitus says, that the publication of a list of prostitutes on the Aedile's register was in itself a sufficient punishment. The Hindus conceive chastity as virtue. Chastity was not a virtue in ancient Arabia, but a gradual progress was going on. At Mecca the women had accepted chastity and we read of Ibtuma, wife of Ziyad, who was carried away by a Fazilah, cast herself from her camel and so preferred death rather than that any shame should be attributed to her family and sons on her account. Women who still persisted and adhered to the old laxity now formed a class of their own—prostitutes, and their houses were marked by a flag hung over the door. Chastity was still no part of for the men, it was not considered as disgrace to visit

¹The Origin and Development of Moral Ideas vol II p 422
 Religions of Japan p 149
 not prostitute thy daughter to cause her to be a whore'
 11v 29

such houses, and men were prepared to admit and acknowledge a prostitute's child. The Muslim world regards chastity as an essential duty for all Muslims.

The Sunni Muhammadans disapprove of temporary marriages, and according to a tradition reported by the fourth Khalif Ali, the Prophet forbade Mut'a marriages on the day of the battle of Khayber in accordance with the verse of the Koran found in the Surat-ul-Muminín :

Part XVIII, ch. XXIII.

"None is lawful except their wives, or those whom their right hands possess, for they surely are not blameable."

فَانْهِمْ غَيْرُ مَوْلَى مَنْ - مَلْكُ اِيمَانِهِمْ اُولَئِكَ عَلَى ازْوَاجِهِمْ

Accordingly the Raddul Muhtár clearly says :

"Marriage in Mut'a form is invalid." - بَطَلْ نِكَاحٌ مُّتَّهِّدٌ ، مُوقَتٌ ،

And if a Nikáh for a fixed term is celebrated, the doctrine of Imam Zafar applies, and such a marriage is regarded as permanent.

The Shiá hold that Mut'a marriages are lawful. The essential conditions are a dower and a period for cohabitation which are mutually agreed upon, and the marriage lasts till the efflux of the fixed period, and according to Shara-i-looma, dissolution of marriage could also be effected by "the doctrine of the gift of the term."

The laws determining separation of the married parties
Divorce. are of considerable historical interest. In a sacramental marriage divorce was impossible.

The Christian Church treats marriage as a sacrament. The man and wife are made "one flesh by the act of God." "What therefore God hath joined together let no man put asunder." "Quod Deus coniunxit, homon non separat." For the separation of the parties the Canon Law required the decree of nullity, "Annulatio Matrimonii," a judicial fiction that such

a marriage never existed. The same was the case under the Hindu Law. The Laws of Manu provided no divorce.

IX 46

' Neither by sale nor by renunciation is a wife released from her husband such we know the law to be which the Lord of creatures (Prajapati) made of old.'

त विद्यय विकाम्या भर्तुर्भव्याविभूत्यते ।
प्रवधम विचारीम प्राह प्रवापत्तिनिमितम्॥
(Some substitute "विद्यय" for "विद्या")

For the Hindus marriage is a religious duty, and the custom of *sattee* is the consequence of the complete union. In ancient Arabia divorce was very common, and it was of various kinds, and it took place generally at the instance of the husband.

Zihar in the literal sense means "the back," in law it signifies a man's comparing or likening his wife to his mother, or any female relations within the prohibited degree whether by consanguinity, affinity or fosterage. The usual phrase is "thou art to me as the back of my mother." In archaic times *Zihar* stood like divorce, but the Muslim Law considers it as a temporary prohibition without dissolving marriage, and it continues till the performance of expiation.

The Holy Koran says

As for those of you who put away their wives by likening their backs to the backs of their mothers let them know that they are not their mothers their mothers are no others than those who gave them birth and surely they utter a hateful word and a falsehood and verily Allah pardons and forgives

Part XXVIII, ch LVIII

اللَّهُ أَعْلَمُ بِمَا يَعْمَلُونَ مَنْ سَأَلَهُمْ عَنْ أَمْوَالِهِمْ - إِنَّمَا يَرَوْنَ مَا كُنُّوا بِهِ يَعْلَمُونَ وَإِنَّمَّا لَقَرُونَ مَنْكِرُهُ مِنْ أَنْهُ لَكُلُّ دُورُوا رَأَيَ اللَّهَ لَمْ يَرَهُمْ -

The atonement for *Zihar* consists either of (a) manumission of a slave, (b) fasting for two months, (c) feeding sixty poor persons.

a marriage never existed. The same was the case under the Hindu Law. The Laws of Manu provided no divorce.

IX 46

Neither by sale nor by renunciation is a wife released from her husband such we know the law to be which the Lord of creatures (Prajapati) made of old'

न विष्य विसाम्य भवुमापविमुच्यते ।
प्रजापतिर्विज्ञानम् प्राह प्रजापतिर्विमितम् ॥
(Some substitute "निक्रय" for "विष्य")

For the Hindus marriage is a religious duty, and the custom of *sati* is the consequence of the complete union. In ancient Arabia divorce was very common, and it was of various kinds and it took place generally at the instance of the husband.

Zihar in the literal sense means "the back," in law it signifies a man's comparing or likening his wife to his mother, or any female relations within the prohibited degree whether by consanguinity, affinity or fosterage. The usual phrase is " thou art to me as the back of my mother." In archaic times *Zihar* stood like divorce, but the Muslim Law considers it as a temporary prohibition without dissolving marriage, and it continues till the performance of expiation.

The Holy Koran says

As for those of you who put away their wives by likening their backs to the backs of their mothers, let them know that they are not their mothers, their mothers are no others than those who gave them birth and surely they utter a hateful word and a falsehood and verily Allah pardons and forgives

Part XXVIII, ch. LVIII.

اللَّهُ أَعْلَمُ بِمَا يَعْمَلُونَ مَنْ سَأَلَهُ عَنِ ابْرَاهِيمَ - إِنَّ أَمْوَالَهُمْ إِلَّا لَهُنَّ وَلَدٌ بَعْضُهُمْ يَتَّخِذُونَ مَنْتَزِعًا مِّنَ الْأَنْوَارِ وَإِنَّ اللَّهَ -

The atonement for *Zihar* consists either of (a) manumission of a slave, (b) fasting for two months, (c) feeding sixty poor persons

Ila was common in the dark ages, and in its "primitive sense, it signifies a vow," and was considered *Ila*.

as a divorce. The Muslim Law construes it as a divorce suspended for four months. *Ila* takes place when a person swears that he will not have sexual intercourse with his wife for four months. *Ila* must not be for a shorter period.

The Koran mentions *Ila*: Part II, ch. II.

"Those who swear that they will not go unto their wives, should wait four months. But if they go back, then Allah is Forgiving and Merciful."

Arabic: اربعه أشهر فان قاتا فان الله غفور رحيم -
The Prophet of Islam disapproved of *Ila* and *Zihar* and prescribed the recognised modes of Talak-us-Sunnat.

Mr. Abdur Rahim points out, "sometimes an Arab would pronounce Talaq¹ ten times and take his wife back and again divorce her and then take her back and so on." The wife in such a predicament was absolutely at the mercy of her husband, it depended upon the discretion of the husband to dissolve the marriage tie completely or not.

Separation may also be produced not merely by the dismissal of the wife, but at her demand or on the demand of her kin. This system was also prevalent in Arabia. Where the matriarchal system was flourishing, the wife could easily effect divorce. Robertson Smith says: "The women in the *Jahiliya*, or some of them had the right to dismiss their husbands and the form of dismissal was this: If they lived in a tent they turned it round so that if the door faced east it now faced west and when the man saw this he knew that he was dismissed."² According to the traditional custom a man had no right to enter the tent of his unwilling wife. But in

¹ 'Muhammadan Jurisprudence,' p. 10.

² 'Kinship,' p. 65.

baal' marriage of ancient Arabia there also existed divorce at the request of the wife known as *Khula'* which survived down to the Muslim Law. *Khula'* was a friendly arrangement between the husband and the wife's father by which the husband was repaid the dowry.

Under the Muslim Law divorce is an arbitrary act of a husband, and he may divorce his wife with or without her consent. Divorce may be verbal only and no special expressions are necessary, it suffices, if it denotes a clear intention to dissolve the marriage, and writing is not necessary to the legal validity of divorce. Divorce is either revocable or irrevocable. During the period of *iddat*¹ marriage is deemed to subsist with respect to various of its effects such as maintenance, residence, the right of inheritance and the husband may take back his wife but after the period has elapsed, he cannot exercise this right. The husband can delegate to a third person or to his wife the power to repudiate herself. *Khula* is a repudiation by consent and is at the instance of the wife for a valuable consideration. *Mubarat* is a divorce by mutual consent.

The Muslim family law is based upon the patriarchal system. However we can trace with confidence the existence of matrarchal system in ancient Arabia. According to McLennan and Morgan formerly the family centred round the mother, but Westermarck and A. Lang hold that the highest state was patriarchal. The "Cyclopean family" was ever maintained under the despotic sway of the sire over his wife and children. The matrarchal system is loosely knitted, it is based on the rule of the weaker sex, hence the ultimate triumph of the more solid and single patriarchal organization was inevitable. Wherever the matrarchal system

¹ Legal marriage is under Hinduism a contract with male headship.

² Iddat is the waiting for a definite period—on divorce it is 3 months or widowhood it is 4 months and ten days. In the pre-Islamic era Iddat was for one whole year.

has flourished, it was because of the support of man. There is a definite element of male influence such as the mother's brother who is looked upon as her natural helper. The Nairs represent a fully-developed matriarchal organisation of this kind and the mother holds real property, and the inheritance passes through her.

However, there is no inherent incompatibility between the patriarchal and matriarchal systems, and the transition from one system to the other can be detected.

Vinogradoff observes, "the important question is that of *residence* whether the household is within the circle of influence of the wife's or husband's family."¹

We have seen that in Arabia "the tent" of the woman was her exclusive home, and so long as this tent was situated in the neighbourhood of her relations, the woman was able to check any attempt to interference and domination on the part of her husband, but the moment she elected to live in the company of her husband's tribes, she naturally lost her independence, and thus unconsciously surrendered herself to the control of the husband. The natural conditions in Arabia only hastened the fall of the matriarchal system. The notion that a wife was like an acquisition of a thing, by capture or by purchase, led to a disastrous result.

The Arabs soon came to regard women as subject of inheritance. The sons and heirs were entitled to inherit their step-mothers by simply throwing a sheet of cloth on them.

The *Tafsír Ahmadí* says :

"During the time of ignorance, if a man died and left a widow, step-sons and relatives, then if one of them threw a sheet of cloth over the widow, she immediately became his wife though unwilling, and the same former dower was fixed again."

تَسْيِيرُ الْحَمْدِي
ان في الجاهلية لما مات الرجل وترك
امرأة وابناء غيرها واقربه ينتهي ذلك الدين
او لا قارب وقت وفات ذلك الرجل شيئاً عليها
فتندو جوها اذراكها وقرر دامورها على ماترده
فموزعهم -

¹ 'Historical Jurisprudence,' vol. , p. 196.

the women from hereditary bondage, re-took her position and give her a legal status in the eye of the law. The entire Muslim Law stands as a testimony. The abolition of polyandry, the restrictions imposed on polygamy, and the recognition of the prohibited circle for intermarriage by reason of consanguinity, affinity and lo-terge, the treatment of marriage as a devotion and condemnation of divorce, the recognition that a woman is a free agent in marriage, that her consent is essential to validate the marriage contract, and the amendment of the pre-Islamic law of inheritance by giving the woman definite share in property, the modification in the law of dower, its treatment as exclusive property of the wife, and above all the recognition of the wife's separate property and independent status in law, these all are the facts which speak for themselves.

Westermarck has well observed "The history of human marriage is the history of a relation in which women have been gradually triumphing over the passions, the prejudices and the selfish interests of men."¹

CONCLUSION

The Muslim law of marriage stands in complete contrast to vague and indefinite customs of marriage that were common in ancient Arabia, but these immemorial usages and customs form an integral part of the history of Muslim marriage. In Islam marriage is both a civil contract and a religious rite. According to all jurists it is a *Sunnat Muakkidah*. It is an institution for the procreation of children, the regulation of social life and for the benefit of society. There is no merger of the personality of the husband and wife. Property is not the object of marriage. Dower is not like the institution of purchase-money for the wife. Divorce is permissible in special circumstances, it is tolerated as a necessary evil.

BERNARD SHAW AS A CRITIC OF CONTEMPORARY SOCIETY

By
F. J. FIELDEN,

Principal, Agra College

“He who can, does. He who cannot, teaches.”

—*Maxims for Revolutionists.*

The apotheosis of Bernard Shaw has been justly described as one of the miracles of the present age. His literary career was begun nearly half a century ago, when he left Ireland and came to London, throwing, as he tells us, not himself but his mother into the struggle for life, and writing novels which nobody would publish. But for many years the British public was either indifferent or hostile to him. To-day he is publicly referred to by a royal personage as “that world-famous Irish dramatist;” Mr. A. B. Walkley describes him as “the venerable patriarch, who now dominates the spiritual universe as a kind of Pope Bernard I;” while the London correspondent of the *Statesman* is “thrilled” as he sees before him in a theatre the figure of the “first play-wright of the age.” It would seem that Bernard Shaw has conquered his public. We have at last managed to catch up with a few of his ideas, and have learned to look with curiosity and respect, if not with complete understanding, upon an author who, it appears, was not a mere buffoon after all, and whose greatness, having been duly recognised upon the Continent for years, must now, in true British fashion, be proclaimed at length in the country of his adoption. There is even a danger that Shaw may before long become a classic, and

join the company of those writers whose works we all take as read and leave in undisturbed seclusion upon our shelves.

It may be doubted, however, whether Bernard Shaw is really better understood to day than in the old day, when his name was the Shibboleth of the few and the butt or execration of the many. To a number, perhaps even to the majority, of the folk who read or see his plays he is still the mountebank who says refreshingly witty things but whose opinions need not be taken seriously while the Shawians, like most devotees of a literary cult, are too apt to copy the whims and eccentricities of the master while they neglect his real and essential message. In India, to put it mildly, it can hardly be said that his plays have been exhaustively studied, as anyone who tries to collect material upon them will rapidly discover. A glance at the syllabuses of most of our Indian universities might indeed lead one to suppose that English literature came to an end with the death of Robert Louis Stevenson. But the time is ripe for an intelligent study and discussion of the plays, and this little paper is offered as a brief indication of one or two possible lines of research.

Bernard Shaw has touched life at so many points and has displayed such a many-sided activity that he is perfectly justified in claiming that the life of such a man as himself is worth writing "as a historical document". He has come before the public as an orator, a critic of art and music, a journalist pure and simple, as socialist, humanitarian, philosopher, dramatist, and novelist, and in each department he has done work sufficient to make the fame of any ordinary man. But it is undoubtedly to the plays, with their brilliant and illuminating prefaces, that we must look both for the fullest expression of his personality and for his most enduring

¹Cp. Shanks p. 11 (For the references, see the Bibliographical Note at the end of this article)

work. Under one aspect, the aspect upon which I more particularly wish to dwell, his plays are a mirror of contemporary society. In that revival of the drama which is undoubtedly the most remarkable phenomenon of the English literature of recent years, they occupy the leading place, and Shaw has invented a new type of play—the drama of discussion—which is of especial value as a social “document.” Though in advance of their age when they were first published, his earlier plays are now an admirable reflection of the ideas which they have partly helped to form, and nowhere can that astounding change of outlook and convention which has marked the present century in England be more concisely and more effectively studied. Considered as a part of the general Ibsenite and European movement in the direction of realistic or naturalistic drama, the English dramatic outburst of the first ten or twelve years of the present century is of very great interest. The drama has in many cases become identified with attacks upon existing conventions of various kinds—religious, social, domestic, intellectual: and the many brilliant qualities of Shaw’s plays place him easily at the head of those who have thus sought to make the theatre a platform for the propagation of ideas.¹

For present purposes, then, we may set aside Shaw’s fiction, his public speeches, his essays on social and economic questions, and his miscellaneous pamphlets, and confine ourselves to the plays and their prefaces, together with the essays bearing directly upon the drama. There is an advantage in this separation, for the plays contain the quintessence of Shaw’s thought and are the vehicle of everything that is of importance in his message to his age. Moreover, as is now pretty generally recognised, they are examples of very high excellence in a new kind of dramatic art, although this excellence is regarded by

¹ For an account of the newer drama in England see Jameson, Lewisohn, Williams, and the late William Archer’s *The Old Drama and the New*.

the dramatist himself purely as a means to an end. "For art's sake alone," he says, "I would not face the toil of writing a single sentence." Nevertheless, we who enjoy and profit by the art which he has produced may be pardoned if we sometimes turn aside from the end and take pleasure in the contemplation of the means. It is the same with the more purely literary quality of style, upon which Shaw has some very sensible remarks to make in the passage to which reference has just been made. The business of his style, in preface, dialogue, or soliloquy, is to get his message across from the stage or the printed book to the persons for whom it is meant, but this should not blind us to the fact that Shaw is one of the greatest prose-writers of the day, wielding a nervous, concise, and rapid style which illuminates like a searchlight any subject which it touches. It may also rise at times to the level of pure poetry, as, for instance, in certain now famous passages in *Getting Married*¹, *John Bull's Other Island*², and *Back to Methuselah*³. Again, the wit, vitality, and freshness of his dialogue have been abundantly praised, but justice has not always been done to the vigour, richness, variety, and truth to life of much of his character-drawing. Shaw himself, in his customary witty fashion, puts the criticism against his characters much better than his critics,⁴ and there are certainly moments when the dramatist

¹ *Man and Superman Epistle Dedicatory* p. xxxv

² p. 278. Where a volume contains more than one play, the references are to the pages of the whole volume.

³ pp. 17, 18

⁴ pp. 265-7. The list might easily be extended, witness the gorgeous setting of *Cæsar and Cleopatra* the charm of some of the dialogue in *Saint Joan* and the indefinable air of melancholy beauty which invests the whole of *Heartbreak House*. The more poetic view of the relations between the sexes is seen not only in *Getting Married* but also in *Mrs. Warren's Profession* and *Candida*.

"Vaughan—Well, at all events you can't deny that the characters in this play were quite distinguishable from one another. That proves it's not by Shaw because all Shaw's characters are himself mere puppets stuck up to spout Shaw. It's only the actors that make them seem different"—*Fanny's First Play* Epilogue p. 232.

tends to lose himself in the philosopher or the critic. Yet most of the major characters, and the minor characters almost without exception, are individual and dramatic to a degree. In fact, a recent critic is probably not very far wrong when he says that Shaw's characters are not appreciated because they are *too* real, and adds: "It is hard to avoid the conclusion that Shaw's strongest talent (when he chooses to exert it) lies in the portrayal of human beings as they are, and that his fame will ultimately rest neither upon his ideas nor wit but upon his poetry and characterisation."¹ It should also be remembered that, as Bergson has pointed out,² a tendency towards the general is inherent in the nature of comedy. A too highly individualised picture would be felt to be exceptional and would therefore not be recognised as generally true by the ordinary audience; thus comedy would miss its principal effect of *corrigeret ridendo*. So much must be said in order that Shaw's attack upon society may not be discounted as an essay in philosophic discussion merely, with no relation to actual life. One other feature should be noted: his characters, like those of Shakespeare, belong chiefly to the leisured and cultured classes.³ In *Back to Methuselah* we hear of a statue to Saint Henrik Ibsen, inscribed with the motto, "I came not to call sinners but the righteous to repentance," and a somewhat similar design is discoverable in the plays of Bernard Shaw. Even the historical characters may be made the mouth-pieces or the objects of his attack, for it is Shaw's avowed intention in writing drama with a historical background to bring out

¹ Collis, p. 108.

² *Laughter*, pp. 169—171. The whole passage has a direct bearing upon the plays of Bernard Shaw, and explains and partly justifies his contention that art (*i.e.*, his plays) should never be other than didactic. See Preface to *Pygmalion*, p. 102.

³ The reason for this is pointed out in the preface to *The Dark Lady of the Sonnets*, p. 128: "Industrial slavery is not compatible with that freedom of adventure, that personal refinement and intellectual culture, that scope of action, which the higher and subtler drama demands."

the elements of our common humanity in the great figures of the past. Human nature is always the same, and the romantic conventions of hero-worship are pure nonsense¹

* * * *

Any author has the right to claim that his work shall be judged from the particular aspect under which he wishes it chiefly to be regarded, and since Shaw considers his propaganda to be the most important feature of his plays, it will be worth while very briefly to examine his criticism of contemporary English society. The *raison d'être* for the attack which he makes upon existing conditions, institutions, creeds, conventions, and national idiosyncrasies is abundantly set forth in many passages of the plays, prefaces, and critical articles. As long ago as 1896, when he was working as dramatic critic for the *Saturday Review*, Shaw penned the

¹An exact classification of Shaw's plays is difficult if not impossible. Broadly speaking it may be said that the plays earlier than *Man and Superman* (1903) deal either with concrete social evils or with individual character while the later plays deal in a more abstract fashion with questions of politics, morals, and sociology. The multiplicity of Shaw's dramatic activities is shown by his own list of the subjects which he has treated in his plays. "I tried slum landlordism [*Widowers' Houses*] doctrinaire Free Love (pseudo-Ibsenism) [*The Philanderer*] prostitution [*Mrs. Warren's Profession*] militarism [*Arms and the Man*] marriage [*Getting Married*] history [*Cesar and Cleopatra* *The Man of Destiny* *The Devil's Disciple* *Andromache and the Lion* *Great Catherine* and (later) *Saint Joan*] current politics [*John Bull's Other Island*] natural Christianity [*The Shewing up of Blanco Posnet*] national and individual character [*Captain Brassbound's Conversion* *You Never Can Tell* *Candida* *John Bull's Other Island*, *Fanny's First Play* *Heartbreak House*], paradoxes of conventional society [*You Never Can Tell*, *Candida* *Misalliance* *Overruled* *Fanny's First Play* *Heartbreak House*] husband hunting [*Man and Superman*] questions of conscience, [*The Devil's Disciple* *The Doctor's Dilemma* *Mrs. Warren's Profession* *Fanny's First Play*] professional delusions and impostures [*The Doctor's Dilemma* *Pygmalion*] all worked into a series of comedies of manners in the classic fashion which was then very much out of fashion, the mechanical tricks of Parisian "construction" being *de rigueur* in the theatre. —*Back to Methuselah* Preface, p. LXXXV. The additions in brackets are my own. This play which is a vision of Creative Evolution stands apart from the rest though they may all be said to be summed up in it.

following passage, which is of great importance for the right understanding not only of his own position but also of the whole trend of modern drama:—".....when conduct conflicts with creed, the question as to which of the two is in the wrong is an open one.....it is not alone humanity that is constantly on its trial, but the ethical, political, and religious systems that claim obedience from humanity.....a deliberate violation of these systems may be, not a weakness to be pitied and pardoned, but an assertion of human worth to be championed and carried to victory in the teeth of all constitutions, churches, principles, and ideals whatsoever.¹" And his plays are constructed in accordance with this principle. "An interesting play cannot in the nature of things mean anything but a play in which problems of conduct and character of personal importance to the audience are raised and suggestively discussed.²" "In the new plays, the drama arises through a conflict of unsettled ideals rather than through vulgar attachments, rapacities, generosities, resentments, ambitions, misunderstandings, oddities and so forth as to which no moral question is raised.³" "Unity, however, desirable in political agitations, is fatal to drama, since every drama must be the artistic presentation of a conflict. The end may be reconciliation or destruction; or, as in life itself, there may be no end; but the conflict is indispensable: no conflict, no drama.⁴" Shaw's plays are thus seen to be linked up with his pamphleteering and speeches, his socialistic tracts, and his economic disquisitions by virtue of an inborn desire for revolt.

Shaw's criticism of modern society centres principally around three or four points—economic questions, sexual relationships, marriage, the family, and religion. He declares that society as at present constituted is based upon a set of false

¹ *Dramatic Opinions and Essays*, Vol. I, p. 448.

² *The Quintessence of Ibsenism*, p. 190.

³ *Ibid.*, p. 194.

⁴ *Plays Pleasant*, Preface, p. vii.

romantic conventions to which he gives, somewhat arbitrarily the collective name of "idealism." He uses the term "ideal" much in the sense of "illusion," to denote a mask deliberately invented to disguise the inconvenient, brutal, and terrible things of life. The man who is brave enough to strip off the mask and look things in the face is the "realist." The whole of Ibsen's work is interpreted from this point of view, and it must be admitted that Shaw sometimes lays violent hands on Ibsen's plays in order to make them fit the theory. The realist, in Shaw's sense, is not Zola or De Maupassant, but Plato.¹ In the preface to *Plays Pleasant* the question is dealt with at some length, and Shaw repudiates the assumption that because the realistic morality of his plays clashes with the romantic morality in vogue, he is therefore necessarily either a cold, calculating materialist or a wrecker of society. "I do not see moral chaos and anarchy as the alternative to romantic convention," he says², and even if he regards romance as "the great heresy to be swept off from art and life—as the food of modern pessimism and the bane of modern self-respect," it does not follow, as we have already seen, that he despises poetry, art, and imagination. Care, too, should be exercised in regard to his use of the term "immorality." When, in the famous *Rejected Statement* which so seriously disturbed the Parliamentary Committee set up to investigate the question of the Censorship, he describes himself as "a specialist in immoral and heretical plays," it is to be noted that on the very next page he defines as immoral "whatever is contrary to established manners and customs. An immoral act or doctrine is not necessarily a sinful one on the contrary, every advance in thought and conduct is by definition immoral until it has converted the majority."³ These quotations will help to explain the fact to which attention has often been called, and sometimes

¹Cp. *The Quintessence of Ibsenism* pp. 19 ff.
Plays Pleasant Preface p. xviii.

²*Ibid.* p. xiv.

³*The Shewing-up of Blanco Posnet* pp. 318-9.

with surprise, that Bernard Shaw, who in his plays appears to advocate the widest license in questions of sex, politics, and religion, is in private life an ordinary law-abiding citizen, a man, it is said, of great personal charm, and one against whose stainless, ascetic character none of his enemies has ever been able to breathe a word. There must always be "a large liberty to shock conventional people, and a well-informed sense of the value of originality, individuality, and eccentricity,"¹ and Shaw believes that the British public needs shocking pretty often and pretty thoroughly, "about three times a week on one subject or another," he says in a paper to the Academy.²

The picture of English society given in the plays is by no means a flattering one. Shaw believes that in our domestic and family relations, in our conventional ideas upon marriage and the position of woman, in our social and political organisation, in the Church, in the industrial system of England, there is much that is wrong and foolish, and he has laid his finger upon some undoubtedly weak spots in our social system. In the history of every country it has been necessary for some teacher to arise—a Rousseau, a Carlyle, a Tolstoi, a Bernard Shaw—to awake society to the necessity of revising the outworn codes and standards to which men are apt to cling long after the conditions under which they were first created have passed away, and there is much in his denunciations to which every intelligent English observer cannot but assent, even though it may not be necessary to concur whole-heartedly in the view that "we are very badly governed and are, on the whole, an ugly, mean, ill-bred race".³ Two points in particular are emphasised: first, that a rigid adherence to an artificial and purely conventional standard of respectability has led, in the case of the bulk of the middle and upper classes of England, to a fairly complete

¹ *Saint Joan*, preface, p. XLV.

² *The Solution of the Censorship Problem*, *The Academy*, June 29, 1907. Quoted by Howe, pp. 66-7.

³ *Getting Married*, Preface, p. 142.

atrophy of the intellectual and artistic faculties,¹ and secondly, that the average English mind is essentially not that of an adult but of a child.² An Englishman's eating is "unhealthy," his drinking "intemperate," his smoking "filthy," his domesticity "leentious," his elections are "corrupt," his commerce is "murderously greedy," his prisons are "cruel," and his streets "murderous."³ This is a pretty wholesale indictment, but when all allowance has been made for whims and eccentricity, it must be admitted that a good deal in it is true. The play of *Heartbreak House* represents, not England alone this time but cultured leisured Europe before the war as a ship drifting upon the rocks, with the captain lying drinking in his bunk and vaguely trusting to Providence. But the clearest and most detailed exposition of Shaw's views is given in the famous passage of *The Man of Destiny*, too long to quote here, in which Napoleon "explains the English" to the Lady.⁴ This is of course a dramatic utterance, but it nevertheless strips the mask from some of our national hypocrisies and pretences with a masterly and powerful hand.

Of the social evils which Shaw attacks in his plays the most prominent are poverty, slum-landlordism, prostitution, capitalism, and the laws relating to crime and punishment.⁵ He is a whole-hearted follower of Butler and roundly denounces poverty as "the greatest of evils and the worst of crimes,"⁶ though not, of course, a personal crime. Undershaw has saved his daughter's soul because, being rich, he has been able to give

¹ There is a delicious touch of satire in *Cæsar and Cleopatra* Act II (p. 138) where Britannus, Cæsar's British secretary is speaking
"Blue is the color worn by all Britons of good standing. In war we stain our bodies blue so that though our enemies may strip us of our clothes and our lives, they cannot strip us of our respectability."

² Cf. *Back to Methuselah* pp. 128 and 134.

³ *John Bull's Other Island Preface for Politicians*, p. xxxvii.

⁴ *The Man of Destiny* pp. 200-1.

⁵ All these questions are dealt with in Duffin's excellent summary of Shaw's ideas and general philosophy. See Bibliographical Note.

⁶ *Major Barbara* p. 154.

her the luxuries of life, so that she can develop it. He has saved her from "the seven deadly sins, food, clothing, firing, rent, taxes, respectability, and children," which things are "millstones about man's neck."¹ Ellie Dunn, in *Heartbreak House*, makes the same point when she insists that her soul is an expensive thing to keep. "It eats music and pictures and books and mountains and lakes and beautiful things to wear and nice people to be with. In this country you can't have them without lots of money: that is why our souls are so horribly starved."² There is a truth in this that needs to be faced. The remedy Shaw proposes is an equal distribution of incomes and the insistence by the State that every man shall produce, by work of his own, an equivalent in value to the sum allotted him, with a surplus to allow for super-annuation and the paying back of the costs incurred by his upbringing. His views on economic questions are perhaps most clearly set out in the preface to *Androcles and the Lion*. He has two finished studies of prostitutes, Mrs. Warren in the play which bears her name, and Dora in *Fanny's First Play*. The central thesis of *Mrs. Warren's Profession*, that "the only way for a woman to provide for herself decently is for her to be good to some man that can afford to be good to her,"³ is fortunately less easy to maintain to-day than it was at the time (1893) when this play was written, yet no one can fail to be struck by the painful truth and vividness of the characters which Shaw has drawn. The evils of the modern legal and judicial system in its application to crime and punishment are dealt with in the preface to *Androcles and the Lion*. Shaw objects, not so much to the laws themselves as to the spirit in which they are administered.

When we come to Shaw's views upon women and marriage, and the mutual relations of parents and children, we touch

¹ *Ibid.*, p. 281.

² *Heartbreak House*, p. 76.

³ *Mrs. Warren's Profession*, p. 197.

upon some of the cardinal features of his teaching and those for which he has been most bitterly attacked. Yet we should not allow our preconceived opinions and the romantic traditions in which we have been nurtured to blind us to the essential truth and sanity of his criticism. It cannot be too often repeated that Shaw too has his ideals (in the commonly accepted sense of the term), and that when we really probe to the bottom of his teaching we shall find that in essentials his views are entirely sane and reasonable, although at first sight the mode of their expression may seem paradoxical and absurd. He revolts, to begin with, against "the romantic convention that all women are angels when they are not devils, that they are better-looking than men, that their part in courtship is entirely passive, and that the human female form is the most beautiful object in nature."¹ The play in which these ideas are most fully developed is *Man and Superman*, which is conceived as "a stage projection of the tragic-comic love chase of the man by the woman."² The main thesis of the play is that the Life Force (the *Elan Vital* of Bergson) manifests itself in the opposite sexes in different ways, in woman as the procreative instinct, in the artist man or man of genius as the passion for abstract creation. If, as sometimes happens, the matter is complicated by the fact that the person of genius is also a woman, the game becomes "one for a king of critics."³ When Shaw wrote this play he was suffering from an acute attack of eugenics, and he proposes the abolition or at least the drastic modification of marriage as the solution of this and other difficult problems raised by the modern view of the relationship between the sexes. But the attack wore off and in the later play, *Getting Married*, which, with its preface, contains Shaw's fullest treatment of the subject (and is, incidentally, one of the most amusing of his plays), he admits that, society being what it is at

¹Preface to *Major Barbara* p 1.0

²*Man and Superman*, Epistic Dedicatory p xxii

³Ibid. p. xix.

present, marriage is inevitable, and he turns his attention to the practical question of its reform. No very definite conclusion is reached, but one of the strongest points in Shaw's indictment of our marriage laws (now to some extent amended in this respect) is the impossibility of obtaining divorce for any other reason than adultery. The right to divorce, he maintains, ought to be free and unquestioned if either of the parties wishes it. In the Bishop's words, "unless the law of marriage (is) first made human, it (can) never become divine."¹ Several different views of marriage are given in this play. The Bishop and his wife are a happily married couple in the old-fashioned sense ; Lesbia, a fastidious lady, wants children but objects to having to live in closest intimacy with a man as a necessary consequence ; Edith claims her economic independence if she marries ; Collins takes what might be called the sensible middle-class view of marriage itself, but suggests that, if the parties wish it, the marriage should be dissolved when all the children have grown up ; the Bishop again prophesies that marriage, having long ago ceased to be a holy institution, will eventually give way to a deed of partnership. Shaw would insist, of course, that equal liberty in contracting and dissolving marriages should be given to both parties, and that the wife is entitled to claim a reasonable living wage for her work as mistress of the household. In his preface he advocates the State endowment of motherhood.

On the position of women in general Shaw has a good deal to say. An Indian, living in a country where (according to our Western ideas, at least) women have no rights at all, and regarding Western women, in all probability, as rather over than under-emancipated, may be surprised to find this dramatist declaring that the position of dependence to which women are reduced in England and the inequality of the laws regulating the relations between the sexes are a menace to

¹ *Getting Married*, p 235.

society. Shaw, however, lays too much stress upon the predominatingly maternal aspect of woman and here, as in some other matters, he allows his sociological enthusiasm to carry him too far. He has said recently that the reason for the success of his women characters lies in the fact that he has always assumed that women think and act precisely as he himself thinks and acts.¹ There is a certain truth in this, but the principle is a little dangerous for a dramatist. However, there is no denying the excellence of many of his studies of women, especially young women like Ann Whitefield, Ellie Dunn, Hypatia Tarleton, Edith Bridgenorth, Vivie Warren, Norah Reilly, Margaret Knox, Barbara Undershaw, Eliza Doolittle. In these young people and their corresponding male counterparts (though the studies of these are far less numerous) Shaw seems to place his hope for the future of the race. Their predominant qualities are coolness and courage, a direct and practical manner of facing the problems before them, and an amazing energy and vitality. Shaw's entire dramatic work is indeed a glorification of youth, and herein chiefly lies its constructive value.

The most trenchant criticism of English family life will be found in the play of *Misalliance* and its preface, though attacks in the same direction are not wanting in other plays.² Shaw has nothing to say against the conventional ideal of domestic happiness except that it is by no means inevitable and possibly not even common. He protests against the tyranny exercised by many parents over their children—the child has its own rights which even well-intentioned parents often completely ignore. Moreover, what we call "natural affection" is very largely a delusion—there should be nothing unnatural in the fact which has caused such sorrow to many a mother, namely that her child may prefer

¹Collis, p. 111.

²e.g. *Plays Unpleasant* Preface p. xviii. *You Never Can Tell* Getting Married pp. 196 247 254, and Preface.

the company of its nurse or even of a stranger to that of herself. "Every child has a right to its own bent. It has a right to be a Plymouth Brother though its parents be convinced atheists. It has a right to dislike its mother or father or sister or brother or uncle or aunt if they are antipathetic to it. It has a right to find its own way and go its own way, whether that way seems wise or foolish to others, exactly as an adult has. *It has a right to privacy as to its own doings and its own affairs as much as if it were its own father.*"¹ Hypatia in this play is a carefully brought-up girl who revolts against the tediousness and inanity of a life spent in a round of sick-visiting and parties; her father, Tarleton, and his friend Lord Summerhays both, in different ways, feel the difficulties of parental responsibility. As Tarleton puts it, in a sentence which must have given many a parent pause, "I tell you there's a wall ten feet thick and ten miles high between parent and child."² The closely related question of the education of the young is also touched upon. Shaw has many hard things to say of the English public school and University system. It is true that like others (Mr. H. G. Wells, for instance) who have attacked the same system he sometimes criticises without full knowledge, but he is certainly in the right when he insists that the ordinary practical lessons of self-help and good citizenship should be more strongly inculcated than they are in the vast majority of our schools. The things which a child should be taught are those which will qualify it "to live in society without wasting other people's time,"³—a fairly comprehensive principle, when its meaning is fully worked out. Shaw's antipathy to scientific theories is well known, but unfortunately he often fails to distinguish between fads and genuine scientific facts.

His criticism of the Christian Church proceeds upon similar lines. Shaw himself is a man with a deep religious sense :

¹ *Misalliance*, Preface, p. xv (italics mine).

² *Misalliance*, p. 40.

³ *Misalliance*, Preface, p. xxxvii.

it is said that he attends church regularly, though he always chooses a time when no priest is present and there are no other worshippers. But he maintains, with truth, that Christianity has never yet been given a fair trial, the simple social and economic, as well as the spiritual, principles which it teaches having been rendered abortive by the establishment of a highly complex ecclesiastico-political system, which has used the organisation of the Church for its own ends. Moreover, Christianity, a religion of the East, has been perverted, largely unconsciously perhaps, into a kind of private monopoly of the European nations, to be leased out again upon their own terms to the other nations of the world. "The test of a dogma is its universality. As long as the Church of England preaches a single doctrine that the Brahman, the Buddhist, the Mussulman, the Parsee, and all the other sectarians who are British subjects cannot accept, it has no legitimate place in the counsels of the British commonwealth."¹ He attacks the specific dogmas of the Anglican Church and the Church as an organisation, but he shows no hostility towards the clergy or other representatives of the Church, of whom several very favourable specimens appear in the plays—Bridgenorth, Keegan, Major Barbara, Anderson, Rankin, Morell. He has a profound sense of the spiritual in man, and his religion is a belief in the Life Force which is ever impelling the universe towards a fuller and more perfect life. He is even prepared to call this Life Force God. But men must not cling stubbornly to outworn creeds. "That is what is wrong with the world at present. It scraps its obsolete steam engines and dynamos, but it won't scrap its old prejudices and its old moralities and its old religions and its old political constitutions."² These sentences, written in 1905, explain Shaw's general attitude, although subsequent events have to some extent modified the force of their application.

¹ *Back to Methuselah* Preface p. lxxv. Shaw's religious views are expressed mainly in this preface and in the preface and concluding note to *Androcles and the Lion*.

² *Major Barbara*, p. 280.

Other topics dealt with in the plays must be passed over with a bare mention. In three plays¹ he has touched upon the question of war, and though he does not appear to know very much about military organisation and tradition, his general objection to militarism is sound. During the late war, Shaw was one of the few people in England who did not lose their heads, and he suffered much unpopularity in consequence. His impatience of scientific theory finds vent in one of the most delightful of all his plays, *The Doctor's Dilemma*, where various medical theories are satirised in the persons of a group of doctors of contrasting types. As a vegetarian Shaw objects to vaccination, and as a humanitarian to vivisection and to "sport," but these antipathies are not intruded into the plays.

* * * * *

Wherein, then, lies the value of Shaw's criticism of society? Chiefly in the fact that he has clarified and braced our thinking. His plays are an intellectual tonic and it is not necessary to agree with all or any of his views in order to profit by his criticism. The element of sanity in the plays has been sufficiently insisted on, but it should not be forgotten that there is *vision* as well. Shaw's vision of the future of the race is proclaimed in *Back to Methuselah*, of that of the individual perhaps most clearly in *Man and Superman*, though it must be remembered that he would have every man a "superman," not one or two highly gifted individuals only. He insists upon the importance of instinct, and to follow instinct means for him the development of the individual not in and for himself, but in his relation to society. "We are to think and believe what we can, and do what nature prompts us to, but those things alone are worth thinking and doing which develop the individual, make the individual one with society, and urge society on towards its ultimate perfect form."² For Individualism, if it be sufficiently

¹ *Arms and the Man*, *The Man of Destiny*, *Back to Methuselah*, part IV. See also the preface to *John Bull's Other Island*, pp. xxxvii ff.

² Duffin, p. 220.

sincere and intense, leaves no room for egotism. "When a man is at last brought face to face with himself by a brave Individualism, he finds himself face to face, not with an individual, but with a species, and knows that to save himself, he must save the race. He can have no life except a share in the life of the community and if that life is unhappy and squashed, nothing that he can do to paint and paper and upholster and shut off his little corner of it can really rescue him from it."¹ This noble ideal of self-abnegation, the sinking of self in the race, is Bernard Shaw's message to his age.

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HINDU SYSTEM OF MEASUREMENT

P. K. ACHARYA, I.E.S., M.A., PH.D., D. LIT.,

Professor of Sanskrit.

In the Śilpaśātras the linear measurement is divided into six kinds, namely, *māna*, *pramāṇa*, *parimāṇa*, *lamba-māna*, *unmāna* and *upamāna*. The measurement from the foot to the top of the head is called *māna*. *Pramāṇa* is the measurement of breadth. *Parimāṇa* is the measurement of width or circumference. *Lamba-māna* is the measurement along the plumb-lines or the lines drawn perpendicularly through different parts of the body. *Unmāna* is the measurement of thickness or diameter. And *upamāna* is the measurement of interspace, such as that between the two feet of an image; this measurement is taken from one plumb-line to another.¹

Of these sculptural measures *māna* or the measurement of height, when refers to an architectural object, is generally

¹ मानं चापि प्रमाणं च परिमाणं लम्बमानकम् ।
उन्मानसुपमानं च मानं पद्मं समीरितम् ।
पादाङ्गुष्ठिससीमान्तं मानं चापि प्रकथ्यते ।
प्रमाणं विस्तृतं प्रोक्तं परितः परिमाणकम् ।
तत्सूत्रालम्बमानं स्यांग्नम्नसुन्मानसुच्यते ।
अवान्तरोपमानं स्याद्विम्बोदयादिसर्वशः ।

(Mānasāra, LV. 3—8.)

Cf.

अतःपरं प्रवक्ष्यामि मानोन्मानं विशेषतः ।

(This is followed by the description of तालमान)

(Matsya-Purāṇa, chap. 258, v. 16.)

मानं तद्विस्तारं प्रोक्तसुन्मानं नाहमेव च ।

(Suprabhedāgama, xxxiv, 35.)

called *utsedha*. It is indicated by five proportions and is technically known as *sāntika*, *paushnika*, *Jayada*, *sarta-kāmika* or *dhanada*, and *adbhuta*. *Sāntika* is that which is peaceful, in this proportion the height of a building is equal to its breadth, and this is a graceful proportion. *Paushnika* is that which is at once strong, eminent, rich, complete and perfect, in this proportion the height is $1\frac{1}{2}$ of the breadth, and this gives the building a good stability, eminence and perfection. *Jayada* is that which gives joy, in this proportion the height is $1\frac{1}{2}$ of the breadth, and this gives a pleasing appearance to a building. *Sarta-kāmika* is that which fulfills all desires, it is otherwise called *dhanava* or wealth-giving. In this proportion the height is $1\frac{2}{3}$ of the breadth, and this is intended to make a building strong as well as beautiful. *Adbhuta* is that which is marvellous, in this proportion the height is twice the breadth, and this gives a wonderful loftiness and gorgeous look to a building.

The comparative heights of the component members of an architectural object generally and a sculptural object in special cases are known as *ganya-māna*.¹ When exclusively applied to images, it is called *tāla māna*.² But when the height of

परिमाणोन्मानमान धार्ये राजविसुद्धितम् ।

गुणसाधनसंदृष्टा भवन्ति निखिला जना ॥

(Professor Benoy Kumar Sarker's translation of परिमाण by standard measurement for lands, उमान by unit of measurement for liquids and मान by unit of measurement for grains is untenable)

(Śukra manasara ed Oppert, I 310)

- ¹ तद्रिक्षारत्समोक्तङ्ग सपादार्पणे तु शुद्धकम् ।
- चिपादाधिकमुलसेष विच्चार हिंगुयोदयम् ।
- प्रथम शान्तिकोसेष द्वितीय पौरिकोदयम् ।
- तृतीय जयदोत्तुङ्ग चतुर्थं घनदोदयम् ।
- पञ्चम चालुतोत्तेष चन्द्रादि स्तूपिकान्तकम् ।

* See Manasara, XIII 36-40 xxvi, 36-40 xxix 35-48
xxxiii 131-145 216-217 248 xlvi 86 97-101 lxxii. 23-74 etc.
* See pp 46-48

an image is determined by comparing it with some other objects, it is called *ādimāna* or primary measurement.

There is another kind of measure taken by the exterior and the interior of a structure. It is called *ghana-māna* when the measurement is taken by the exterior, and *aghana-māna* when taken by the interior.¹

The *ādimāna* or the primary measurement is divided into nine kinds as the height of an image is determined by comparing it with (i) the breadth of the main temple, (ii) the height of the adytum or sanctuary, (iii) the length of the door, (iv) the dimension of the basement, (v) the height of the worshipper, (vi) the height of the riding-animal of the deity, (vii) in accordance with the *tāla-māna*, and in (viii) cubit and (ix) aṅgula² (finger breadth).

Each of these nine measures is again divided into nine kinds, apart from the three divisions in accordance with the sizes, namely, large, intermediate, and small.³

The proportions under i—iv naturally vary in accordance with the variation of the objects mentioned thereunder. Under these heads no general rule has, therefore, been prescribed.

¹ यैगादि धनमानं च कृत्वा वाष्पे नवांशकम् ।

(Mānasāra, xxxix 65.)

एवं तद्धनमानसुक्तमधनं वक्ष्यतेऽधुना ।

(Ibid., xxxiii. 330, see for context 291—329, 331 f.)

² आदि मानविधिं सम्यग्लक्षणं च इहोच्यते ।

हर्म्यतारवशान्मानं गर्भगृहवशोदयम् ।

द्वारमानवशान्तुङ्गमधिष्ठानवशोदयम् ।

हस्तमानवशान्मानं तालमानवशोदयम् ।

अङ्गुलेनापि चातुङ्गं यजमानवशोदयम् ।

मूलवेरवशान्मानसुत्तमादि त्रयं त्रयम् ।

(Mānasāra, lv. 10—15.)

³ तस्मादेकं तु प्रत्येकं नवमानमिहोच्यते ।

.....उत्तमादि त्रयं त्रयम् ।

(Mānasāra, lv. 22, 15.)

The height of the image, when compared with the height of the worshipper, admits of nine kinds. It may be equal to the full height of the worshipper, may extend up to his hair-limit on the forehead or the eye-line, nose-up, chin, arm-limit, breast, heart, navel, and the sex-organs.¹

The height of the image, when compared with the height of its riding-animal, admits of the same nine kinds as in the case of the worshipper's height. But in case of the riding-animal the height is further divided into *utsavodaya* and *kautulodaya*, the latter being half of the former.² The *utsavodaya* is also measured by the angular or finger-breadth of the idol.³

In the *tāla-māna* the face including the head is stated to be the unit of measurement.⁴ But *tāla* is the technical name for the distance between the tips of the fully stretched

कन्धमानुत्तमान्त स्वाध्ययमानोदय याम् ।
कशान्त नासिकाप्राप्त्य हन्त्यन्त नाहुसीमकम् ।
स्तनान्त हृदयान्त च माम्यन्त मेदूसीमकम् ।
नवया कन्धसान्त स्वारस्थावरवङ्गमोदयम् ।

(Manasara LV .0—33)

² मूर्खेरवशमानमुख्योदयमारितम् ।
तदर्थं कौन्तुकोत्तरं कन्धसादि प्रथ शयम् ।

(Manasara, LV 34 लक्ष्मी 23)
एव लिङ्गवशात्योक्त विष्णुवेरवशानुष्टप्ते ।
मृद्गवेरसम वापि नेत्रान्त वा पुटान्तकम् ।
हन्त्यन्त वाहुसीमान्त स्तनान्त हृदयान्तकम् ।
माम्यन्त मेदूसीमान्त नवमान चात्स्योदयम् ।
तदर्थं कौन्तुकासेष कन्धसादि प्रथ शयम् ।

(Manasara LXIV 24—28 see also LXIV 91—93 LXI 1—5
LXII 1—3 9 10 LXIV 27 23 LV 35 36 37 46)

³ मूर्खेराङ्गुलं पैव मानवेदुस्थवोदयम् ।
तच्छ्नानवशात्क्षिभूषुवशवशान्तयत् ।
उस्तवे चौरसव ग्रोक्तमङ्गुलं मानविष्वत् ।

(Manasara, LV 55 LXI 21 22)

(Matsya Purana, chap 258 v 19)

thumb and middle finger.¹ In this system of measurement, the height of an image is determined in accordance with this unit. Thus an image is of eight-tāla measure when its whole height is eight times its face, and of seven-tāla measure when the height is seven times the face, and so forth.

The face which is the unit of measurement in this system is itself measured in aṅgula or finger-breadth. Thus it is stated, without any specification of any tāla-māna, both in the Matsya-Purāṇa, and the Brīhat-Samhitā that according to one's own aṅgula (finger-breadth) the face of his own statue is twelve aṅgulas (nine inches) broad and long; but the latter authority adds that according to the architect Nagnajit the face should be (twelve aṅgulas broad and) fourteen aṅgulas long in the Drāvida style.² The Suprabheda-gama has, however, specified the particular tāla-māna in measuring the face. According to this authority, in the large type of ten-tāla the face should be $13\frac{1}{2}$ aṅgulas, in the intermediate type 13 aṅgulas and in the small type $12\frac{1}{2}$ aṅgulas; in the large type of nine-tāla the face should be 12 aṅgulas, in the intermediate type $11\frac{1}{2}$ aṅgulas, and in the small type 11 aṅgulas, and so forth.³ In the

¹ तालो सृष्टो मध्यमया गोकर्णशाप्यनामया ।

(Brahmāṇḍa-Purāṇa, part 1, Anusāṃgapāda 2, chap. 7, v. 97.)
मध्यमाङ्गुष्ठसंयुक्तं तालमानमिति सृष्टम् ।

(Suprabheda-gama, xxx. 22.)

² स्वकीयाङ्गुलिमानेन सुखं स्याद्वादशाङ्गुलम् ।

(Matsya-Purāṇa, chap. 258, v. 19)

स्वैरङ्गुलप्रमाणौद्वादशविस्तीर्णमायतं च सुखम् ।

नग्नजिता तु चतुर्दश दैर्घ्येण द्राविडं कथितम् ।

(Brīhat-Samhitā, LVIII. 4.)

The commentary quotes Nagnajit in full :

विस्तीर्णे द्रादशसुखं दैर्घ्येण च चतुर्दश ।

अङ्गुलानि तथा कार्यं तन्मानं द्राविडं सृष्टम् ।

³ त्रयोदशार्धं सुखं ज्येष्ठं त्रयोदशं तु मध्यमम् ।

तद्वादशार्धमध्यमसुत्तमदशतालके ॥

नवतालोत्तमे चैव सुखं वै द्वादशाङ्गुलम् ।

अर्धांगुलहीनेन मध्यमाध्यमसुच्यते ॥

(Suprabheda-gama, xxxiv. 35—37.)

Mūnasāra the measure of the face together with its different parts is given separately in all the ten varieties, namely, one to ten tāla systems¹

The Bimbamāna has reference to twelve kinds of *tālamāna*, each of which is again subdivided into three types, namely, large, intermediate and small. According to this authority the system of one tāla is used for measuring the Vṛṇḍukas (probably some insects or reptiles), two tāla for birds, three tāla for kinnaras (mythical beings with human body and horse's head), four tāla for goblins (bhūta), five tāla for Ganeśa (a deity with human body and elephant's head), six tāla for tiger, seven tāla for yakshas (demi-gods), eight tāla for man (male and female), nine tāla for demons (dīnava), ten tāla for superhuman beings and Buddha, eleven tāla for gods, and twelve tāla for fiends (rākshasa)². According to the Suprabhādīgama the deities forming the Triad are measured in the three (large, intermediate and small) types of the ten-tāla system, other gods as well as the female deities in the nine-tāla, divine beings, sages and men in the eight-tāla, fiends and demons (rākshasa and asura) in the seven-tāla, heavenly musicians (gandharva) in the six-tāla, the deity with human body and elephant's head (Vighnaka, i.e., Ganeśa) and Vāmana (dwarf Vishnu) in the five-tāla, goblins (bhūta) in the four-tāla, beings with human body and horse's head (kinnara) in the three-tāla, fish in the two-tāla, other smaller beings and Kusumānda (?wife of Siva) in the one-tāla, and piśācha (evil spirit) is stated to be of twenty angulas³. The Amsumadbheda of

¹ See pp. 49-68

² Bimbamāna (British Museum MSS no. 58-5 292 Appendix). The details of the large type of ten tāla system plumb-lines and the horizontal measure of an idol and the measures when the idol is made in the sitting and the recumbent postures are described (*ibid* v. 71-72 73-91 92-135).

For details see Manasāra below.

³ दृश्यरादिचक्रमूर्तिं दशतालेन कासपेत् ॥
शत्रीनामन्यदेवानां नवतालेन प्रकीर्तिं तम् ।

Kāśyapa also has described the different varieties of the tāla-māna, but the objects measured in the systems are not clearly specified.¹

In the Mānasāra the details of all the ten or rather nine tāla-māna, together with the different objects measured in these systems, are described elaborately and may be translated in full.

The largest type of the two-tāla system in which the goose, the riding-animal of Brahmā, is measured (M. LX. 6—35) :

1.	Height of head	...	4 parts.
2-3.	" " neck	...	8
4.	Height (length) of heart (chest)	...	11
5.	(Below this) height of thigh	...	1½
6.	Height of knee	...	1
7.	Length of leg	...	1¾
8.	Height of foot	...	1
9.	Breadth of face	...	3
10.	At the back of the head	...	2
11.	Length of face	...	4

दिव्यमार्पमनुष्याणामष्टालेन कारयेत् ।
रत्सामसुराणां च सप्तालेनहोच्यते ।
पट्टालेनैव गन्धवर्वान्पञ्चतालेन विघ्नकम् ॥
वामनात् (वामनं) पञ्चतालैस्तु चतुस्तालैस्तु भूतकान् ।
त्रितालं किञ्चराणां तु मत्स्यानां तु द्वितालकम् ॥
एकतालस्तु कुम्भाण्डात् (?) पिशाचा विंशद्वृगुलाः ।
स्थूलसूक्ष्मप्रभेदांस्तु तालभेदमिहोच्यते ॥

In a slightly different way :

त्रिविधदशतालेन त्रिमूर्तीनां तु कीर्तिः ॥

.....

अनुजां तथैकं स्यापिशाचानां तु विंशतिः ॥

(Suprabhedāgama, xxx. 30—34; xxxiv. 37—40.)

This authority has also referred to the ten tāla systems but not in detail (*ibid.*, xxx. 3—40).

¹ Amśumadbheda of Kāśyapa (Ms., see reference in the Catalogue of Eggeling, 3012. fol. 251 f.).

12	Neck at the root	1 part.
	It tapers from bottom to top and is furnished with two faces (beaks)	
13	Length of belly (kukshu)	8 parts.
14	Place of the stomach (udarasthina)	8
15	From the belly to the root of the tail	16
16	Breadth of wing	5
17	Length of wing	8
18.	Height of wing	2
19	" " wing at the edge (agra)	1
20	Thickness of wing	1
21.	Length of arm (bahu)	8
22	Elbow	1
23	Width at the forepart of the head	6
24.	" " root of the perfectly round thigh	2½
25	Breadth at the forepart	1½
26	" of knee	½
27	" " leg	½
28.	" " sole (palm)	1
29	" " middle-finger at the forepart	2
30	Each of two fingers on either side	4
31	Length of face	2
32	Breadth of face	3
33	Length of eye	1
	and its breadth should be proportionate,	½
34.	Distance between the eye-line and ear-line	
35	The crest above the head	2 yavas.
36	Its width ending by the back of head	2 or 1 part.
37	Its breadth	6 parts. 4

And the rest is left to the discretion of the artist :
 Śeshaṁ yuktyā prayojayet (35).

In the seven-tāla system the whole height is divided into 84 equal parts which are distributed as follows:

1.	Crown of the head (mūrdhni) ...	2 parts.
2.	Face... ...	.. 10
3.	Neck ... ...	.. 3
4.	(From neck to) heart ..	10
5.	(From heart to) navel ..	10
6.	(From navel to) sex-organ ..	5
7.	Śuraga (? suranga, the hole)	pīṭhāṁśa (?)
8.	Thigh (ūru) ...	.. 3
9.	Knee (jānu) ..	.. 3
10.	Leg (pāda) ..	.. 3
11.	Length of arm ...	.. 20
12.	Elbow ...	.. $1\frac{1}{2}$
13.	Fore-arm (prakosṭha)	.. 16
14.	Palm (including finger)	.. 8
15.	Foot ... ..	.. 11
16.	Breadth of the face ..	7
17.	Width of the neck...	.. 5
18.	„ at the arm-joint ..	.. 5
19.	„ of the chest between arm-pits ...	.. 14
20.	„ by heart ...	.. 12
21.	„ „ mid-belly ..	.. 16
22.	„ „ loins (katī)	.. 12
23.	„ of thigh ...	.. 8
24.	„ „ knee ...	.. 5
25.	„ „ leg (jaṅghā)...	.. 4
26.	„ at the ankle ...	.. 3
27.	„ of the sole ...	.. 4
28.	„ „ the forepart of arm	.. 4
29.	„ „ fore-arm ...	.. $4\frac{1}{2}$
30.	Wrist ...	.. 1

31	Width of palm	$3\frac{1}{2}$	and
	length		4 parts.
32	Length of finger		1 part.

In the eight-tala system the whole length is divided into 96 equal parts which are distributed as follows

1	Head from the crown (ushnisha) to the end of the hair on the forehead		3 parts
2.	Thence to face (up to the chin)	$10\frac{1}{2}$	
3	Thence to neck	3	
4.	" " heart	$10\frac{1}{2}$	
5	" " navel	$10\frac{1}{2}$	
6	" the mid-belly (up to sex-organ)	$10\frac{1}{2}$	
7	The thigh (below sex-organ to knee)	21	
8	Knee	3	
9	Leg .	21	
10	Foot (height)	3	
11	Length of foot	14	
12	Breadth of face	9	
13	Width of neck	6	
14	Shoulder (up to arm-joint)	$4\frac{1}{2}$ (3 & $1\frac{1}{2}$)	
15	Width at the root of arm	6	
16	Length of arm	21	
17	Elbow	$1\frac{1}{2}$	
18.	(From elbow) forearm; (half of face)	$5\frac{1}{2}$	
19	Palm including finger (equal to face)	$10\frac{1}{2}$	

The rest should be as before.

In the largest type of the nine-tala system the whole length is divided into 112 equal parts (M. LIX. 14—64)

1	Crown (head proper)	4 parts.
---	---------------------	----------

Face 12	2.	('Thence) forehead (up to the eye-line)	...	...	4 parts.
	3.	Thence to tip of nose	...	...	4
	4.	Thence to chin	...	...	4
	5.	Neck	...	...	4
	6.	Thence to heart	...	..	12
	7.	" " navel	...	...	12
	8.	" " sex-organ	...	...	12
	9.	Thigh (twice the face)	..	..	24
	10.	Knee (=neck)	...	...	4
	11.	Leg (=thigh)	...	...	24
	12.	Foot (=knee)	...	...	4
	13.	Palm (from thumb to forefinger)	..	..	16
	14.	Arm	...	...	24
	15.	Elbow	...	...	2
	16.	Forearm	...	...	12
	17.	Palm (up to the tip of middle finger)	...	...	12
	18.	Breadth of face	...	...	11
	19.	Width of neck	...	...	8
	20.	" round the arm-joint	...	..	8
	21.	" of knee	...	..	8
	22.	Shoulder	...	..	5
	23.	Chest between the arm-pits	..	..	20
	24.	Width (breadth) at the mid-belly	...	..	15
	25.	Width at buttocks	...	..	17
	26.	" of the loins	...	..	19
	27.	" at the root of the thigh	..	..	10 $\frac{1}{2}$
	28.	" " " leg	...	..	7 $\frac{1}{2}$
	29.	" " middle of the leg	..	..	6
	30.	Breadth at the " "	...	..	4
	31.	Knee-tube	...	..	1 $\frac{3}{4}$
	32.	Ankle	...	..	1 $\frac{3}{4}$
	33.	Heel-breadth	...	..	4 $\frac{1}{2}$

34	Breadth of prapada (fore-part of the foot)	17(?) parts
35	Breadth of the palm (? sole)	5
36	Length of the largest toe	4
37	Breadth "	2
	Breadth of nails is half of their length.	
38.	Length of fore-toe (=thumb)	4
39	Breadth "	1 (?) 2
40	Middle toe	3 (breadth 7 yavas)
41	Fourth toe	2½ (breadth 6 yavas)
42	Little toe	2 (breadth 5 yavas)
	Breadth of nails is half the breadth of the fingers	
43	Width at the middle of the arm	7
44.	Width at the elbow	7
45	" " forearm	4
46	" " wrist	3
47	Breadth at the root of the palm	6
48.	" " fore-part of the palm	4
49	Length of the palm	6
	and the remainder is the middle finger (?)	
50	Fore-finger	5½
51	Ring-finger	5½
52	Little finger	3½
53	Breadth of thumb	1
54	" fore-finger	6 yavas.
55	" middle finger	7 "
56	" ring finger	6 "
57	" little finger	4 "

Fingers are made tapering from root towards the tip.
The fore-part of the nails is $\frac{1}{2}$ or $\frac{1}{3}$ more than their
length, and their breadth at the tip is one, two,
or three yavas. The thumb is divided into two
parts (parvam) and the other fingers into three parts

(parvan). The line of wisdom and such other lines are drawn on the palm.

The eye-brow should extend from the eye-line to the hair (near the ear).

58.	Length of eye	...	2 parts.
59.	Breadth of eye	...	1
60.	Length of ear	...	4
61.	Drum of ear	...	4
62.	Breadth of ear	...	2

The rest should be as in the (uttama) daśa-tāla system :

Navatālottamāṁ proktāṁ śeshāṁ cha daśa-tālavat (64).

In the intermediate type of the nine-tāla system the whole length is divided into 108 equal parts :

1.	Head	...	3 parts.
2.	Neck	...	3
3.	Knee	..	3
4.	Foot	...	3
5.	Face	...	12
6.	Chest	...	12
7.	Belly	...	12
8.	Loins	.. ..	12
9.	Thigh	...	24
10.	Leg	...	24
11.	Arm	...	24
12.	(From arm) forearm (including middle finger)	...	18
13.	Largest toe (up to heel, is equal to face)	...	12
14.	Foot	..	15

The rest should be discreetly made.

In the smallest type of the ten-tāla system the whole height is divided into 116 equal parts (M. LIX 67—100) :

1.	Head (from crown to hair in the forehead)	...	4 parts.
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Face 12	2	Thence to the eye-line (i.e., forehead)	$4\frac{1}{2}$ parts.
	3	Thence to the tip of the nose .	4
	4	Thence to the chin	$3\frac{1}{2}$
	5	Neck-joint	$1\frac{1}{2}$ (?)
	6	Neck	4
	7	Thence to heart	12
	8	Thence to navel	12
	9	Thence to sex-organ	12
	10	Thigh (from below sex-organ)	25
	11	Knee	4
	12	Leg	25
	13	Foot	4
	14	Length of foot from heel to largest toe	$16\frac{1}{2}$
	15	Length of arm below the line of hiccough	25
	16	" elbow	2
	17	" forearm	19
	18	" palm (up to the tip of middle finger)	$12\frac{1}{2}$
	19	Breadth of face	$11\frac{1}{2}$
	20	Width of neck	$8\frac{1}{2}$
	21	" arm	$8\frac{1}{2}$
	22	" knee	$8\frac{1}{2}$
	23	" arm by root, elbow, wrist	$6,6,1\frac{1}{2}$
	24.	(Length of) shoulder	$20\frac{1}{2}$
	25	Width of the mid-belly	$15\frac{1}{2}$
	26	" the buttocks	$18\frac{1}{2}$
	27	Breadth of the lons	19
	28.	Width at the root of thigh	$12\frac{1}{2}$
	29	" of the knee (-cap)	$6\frac{1}{2}$
	30	Breadth or width of knee-tube	4
	31	" of ankle	5

32.	Prapada (tip of the toes)	...	6 parts.
33.	Length of largest toe	...	4
34.	,, fore-toe	...	4
35.	,, other toes (half a part less)	...	$3\frac{1}{2}$
			and their breadth or width is the same (? half of their length).
36.	Breadth of elbow	...	$6\frac{1}{2}$
37.	,, forearm	...	5
38.	Breadth of wrist ...	...	4
39.	,, palm	...	5
40.	Length of palm ...	...	7
41.	,, middle-finger	...	$5\frac{1}{2}$
42.	,, fore-finger	...	5
43.	,, of ring-finger	...	5
44.	,, little-finger	...	$4\frac{1}{2}$
45.	,, thumb	...	$4\frac{1}{2}$
46.	,, ear	...	$4\frac{1}{2}$
47.	Height of ear-drum	...	$4\frac{1}{2}$

The rest not specified here should be as in case of the largest type of ten-tāla system.

In the intermediate type of the ten-tāla system the whole height of the image (of a female deity) is divided into 120 equal parts (M. LXVI. 2—78) :

1.	Head (from crown to hair on the forehead)	...	...	4 parts.
2.	Forehead (up to eye-line)	...	5	
3.	Nose (up to the tip)	...	4	
4.	Thence to chin ...	...	$3\frac{1}{2}$	
5.	Neck-joint	...	...	$\frac{1}{2}$
6.	Neck	...	4	
7.	From hiccough to heart	...	13	
8.	Thence to the limit of navel	...	13	
9.	Thence to sex-organ	...	13	
10.	Thigh below sex-organ	...	26	

		4 parts.
11	Knee	26
12	Leg	1
13	Foot	
14	Length of foot (from heel to the tip of largest toe)	16
15	Length of arm below the line of hiccough	26
16	Elbow	2
17	Forearm	20
18	Palm (up to the tip of middle-finger)	13
19	Middle-finger and palm proper the remainder	6 7
20	Thumb	4
21	Fore-finger	5½
22	Rung-finger	5½
23	Lattle-finger	4
24	Breadth of face up to ear	12
25	" " (below this) from ear to ear	11
26	Breadth of neck (at root, middle and top)	7
27	Breadth of chest (between arm-pits)	15
28	Width of each breast	9½
29	Height of breast	4½
30	Distance between breasts (nipples)	1
31	Width of the nipple	2
32	Breadth (below the breasts) by the heart	13
33	Wulth of mid-belly	11
34	Breadth (below this) by the navel	13
35	Breadth (of lower belly) below navel	15
36	Width of buttocks	20

37.	Width of loin	...	...	24 parts.
38.	Width at the root of each thigh	...	...	13
39.	Width by the mid-thigh	...	...	12
40.	Width at the fore-part of the thigh	...	...	9
41.	Width of knee	...	...	7
42.	Width at the root of leg	...	...	6
43.	Width at the mid-leg	...	...	5
44.	Breadth of knee-tube	...	...	4
45.	„ ankle	...	...	$4\frac{1}{2}$
46.	Width of sole	...	...	4
47.	Breadth of sole at the fore-part	...	...	5
48.	Breadth of heel	...	...	4
49.	Length of largest toe	...	...	4
50.	„ fore-toe	...	...	4
51.	„ middle toe	...	...	$3\frac{1}{2}$
52.	„ fourth toe	...	...	3
53.	„ little toe	...	...	2
54.	Width (breadth) of largest toe	...	...	2
55.	„ „ fore-toe 1 part =	...	...	8 yavas.
56.	„ „ middle toe	...	...	7 „
57.	„ „ fourth toe	...	...	6 „
58.	„ „ little toe	...	...	5 „
59.	Width at the root of arm is 3 and width of knee	...	...	10 parts.
60.	Width at mid-arm	...	...	$6\frac{1}{2}$
61.	„ „ fore part of arm	...	...	6
62.	„ „ elbow	...	...	$5\frac{1}{2}$
63.	„ „ root of forearm	...	...	5
64.	„ „ middle of forearm	...	...	$4\frac{1}{2}$
65.	„ „ fore-part of forearm	...	...	4
66.	„ „ wrist	...	...	3
67.	Width (breadth) of the palm (from thumb to little finger)	...	...	5

68	Width (at the root) of the fore-finger	6 yavas.
69	Width (at the root) of ring-finger (same)	6 "
70	Width (at the root) of little-finger	5½ "
71	Width (at the root) of middle-finger	7 "
	Eye-brows are placed between forehead and eye.	
72	Breadth of eye	1 part.
73	Length of eye	3 parts.
74	Breadth of nose up to end of the tip	2
75	Width of nose at the middle	1 part.
76	" " at the root	½
77	Distance between the eyes	1½
78.	" " " eye-brows	1
79	Length of eye-brow	9 parts.
80	Breadth of eye-brow	2
	The interior of the eye is divided into three (equal) parts (as before), of which the black sphere is one part, the rest of the details is stated to be found in the list of the largest type of the ten-tāla system.	
81	Breadth and height of nostril (each)	
82	Width of face (up to the corner)	½ part.
83	Width of upper lip	4 parts.
84.	Width of lower lip	5 yavas.
85	Length of lip	6 "
86	Ear=mid-eye-brow	2 parts
87	Height of ear	(?)
88.	Length of the drum of ear	4
89	Thickness (of the drum of ear)	4
90	Width of sex-organ	½
91	Length of sex-organ	4
		7

92. Upper-breadth of sex-organ (is equal to length) 7 parts.

The rest should be as in the case of the largest type of the ten-tāla system.

In the largest type of the ten-tāla system the whole height of a male person (god) is divided into 124 equal parts (M. LXV. 2—179):

1.	Head (from crown to hair on the forehead)	...	...	4 parts.
2.	Face (from hair on the forehead to chin)	...	...	13
3.	Neck...	...	...	$4\frac{1}{2}$
4.	Neck to heart (chest)	...	...	$13\frac{1}{3}$
5.	Heart to navel	...	...	$13\frac{1}{2}$
6.	Navel to sex-organ	...	...	$13\frac{1}{2}$
7.	Thigh from below sex-organ	...	...	27
8.	Knee	...	...	4
9.	Leg ...	...	...	27
10.	Foot	...	...	4

The length of face is divided into three parts, head to eye-line, eye-line to lip-line, lip-line to hiccough-line.

11.	Length of arm from (below the line of) hiccough	...	27
12.	Elbow	...	2
13.	Forearm (extending to wrist-joint)	...	21
14.	Length of palm (up to the tip of middle-finger)	...	$13\frac{1}{2}$
a.	Palm proper	...	7
b.	Middle-finger ..	...	$6\frac{1}{2}$
15.	Length of foot ...	...	17
16.	Largest toe (from heel)	...	$4\frac{1}{4}$
	Its breadth	...	$2\frac{1}{8}$
	Its nail	...	$1\frac{1}{16}$
	Breadth of nail ...	...	$\frac{31}{41}$

	The nail is made circular and its fore-edge is fleshy and one part in extent.	
17	Fore-toe	1 parts less one yava.
	Its breadth	1 part and 1 java.
18	Middle toe	3½ parts.
	Its breadth	1½
19	Fourth toe	3 parts plus one java.
	Its breadth	1 part minus one yava.
20	Little toe	1½ parts.
	Its breadth	¾ parts plus 1 java.
21	Their nails are half of their respective breadths	
	The middle line from ankle to the tip of sole	8 parts and 6 javas.
22	From this line to the root of heel	1 parts.
	Breadth of heel	5 parts and 1 yava.
23	From side to heel	3½ parts.
24	Root of heel	6
25	Width of mid-sole (below ankle)	6 parts and 6 javas.
26	Breadth of sole (at the fore-part)	6 parts.
27	Its thickness	3
28	Height of the mid-foot	4½
	The toes have two parts.	
29	Breadth of ankle	5½
30	" the tube (above)	4½
31	Breadth at the middle of leg	6½
32	Width at the root of leg	8

33.	Width of knee ...	...	9 parts.
34.	„ mid-thigh	...	12
35.	Width at the root of thigh	...	$13\frac{1}{2}$
36.	Width of loins ...	...	20
37.	„ buttocks (above)	...	$18\frac{1}{2}$ (?)
38.	„ mid-belly	...	$18\frac{1}{2}$
39.	Width at the heart	...	16
40.	„ by the chest	...	$18\frac{1}{2}$
41.	Distance between the arm-pits	21	
42.	Breadth above this	...	22
43.	„ between the arms	...	$24\frac{1}{2}$
44.	Breadth of neck ...	...	9
45.	„ face in its fore-part	12	
46.	Breadth of head by the hair on the forehead ...	...	10

From the hair on the forehead to the eye-line there are two (equal) parts, one of which is the forehead, and the remainder is the eye-part.

Between the forehead and the eyes, the places for eye-brows are left.

47.	Length of eye-brow	...	5
48.	Breadth „	...	$2\frac{1}{2}$
			The breadth at the middle is half of this and the brows taper from root to the other end.
49.	Distance between two brows	...	$\frac{1}{4}$ part 6 yavas.

50.	Length of eye	...	3 parts.
51.	Breadth of eye	...	1 part.
52.	Distance between two eyes	...	2 parts.

The interior of the eye is divided into three parts, of which the black sphere is one part and the remainder is the white sphere. The shiny sphere within the black sphere is one part. The sight (retina) proper is situated within the shiny sphere. The upper

and lower coverings (lids) of the interior of the eye are each two parts.

The eyes are shaped like the fish and the brows like a bow

53	Length of ear	4 parts.
54.	Drum of ear	$4\frac{1}{2}$
55	Fore-part of ear (=mid-brow)	$1\frac{1}{2}$
56	Ear-hole, its length and breadth	2 and 1
57	Distance between the drums	2
58	Thickness (befitting the ear)	1
59	Breadth of ear	$2\frac{1}{2}$
	The rest is left to the choice of the skilful	
60	Distance from eye to ear	7
61	Width of nose	$2\frac{1}{2}$
62	Tip of "	1
63	Breadth of nostril	$\frac{1}{2}$
64	Length of nostril	6 yavas.
65	Hole of nostril	$\frac{1}{3}$ part.
66	Its breadth	5 yavas.
67	Height of nose-tip (pushkarni or four-faced part)	1 part.
68.	Breadth of nose-tip	2 parts
69	Breadth of the middle of nose	3
70	" at the root of nose	$1\frac{1}{2}$
71	Height of nose	$1\frac{1}{2}$
72	Height of nose (from goji to tip)	$1\frac{1}{2}$
73	Tip (below goji)	2
74.	Drip	4 yavas.
75	Breadth	1 yava.
76	Circumference (above this)	3 yavas
77	Breadth of upper lip below this	1 yava
78	Lower lip	6 yavas.
79	Width of upper lip	1 part.
80	Length of crescent-shaped lower lip	4 parts. $3\frac{1}{2}$

81. Three-faced part (trivaktra)
length and breadth each ... 2 parts.

82. Circumference (above) ... 2
Teeth numbering 32 are in both lower and upper jaws.

83. Chin below the lower lip ... 1

84. Length of jaw ... $3\frac{1}{2}$

85. From this (jaw) to ear-joint ... 10

86. Height of drip between the jaws 1

87. Breadth of semi-circular jaw ... $1\frac{3}{4}$

88. Goji (tip) from jaw ... 1 part and
2 yavas.

89. Mid-neck (from jaw to its root) 2 parts.

90. Its projection ... 1

91. The eye on the forehead (third eye) $\frac{1}{2}$ or $\frac{3}{4}$ of
other eyes.
There should be 98 eye-lashes; the hairs on the neck and face should be discreetly made.

92. Width at mid-arm ... 8 parts and
2 yavas.

93. Width of elbow ... 7 parts.

94. Width at mid-forearm ... 5 parts and
1 yava.

95. Width of wrist ... $3\frac{1}{2}$ parts.

96. Breadth at the root of palm ... 7

97. Breadth of mid-palm ... $6\frac{1}{2}$

98. Breadth of fore-palm ... 5 parts and
 $\frac{1}{2}$ yava.

99. Back of palm up to wrist ... $6\frac{1}{2}$ parts.
Thence the length of the fingers should be proportionate as stated before.

100. Length of ring-finger and of
middle-finger $4\frac{1}{4}$ each.

101. Length of fore-finger ... 5

102. " " thumb ... 4

103	Length of little-finger	4 parts
104	Width at the root of thumb	$1\frac{1}{2}$
105	" " " fore-finger	1
106	" " " ring-finger	1
107	" " " middle finger	$\frac{3}{4}$

The width of (tapering) fingers at their tips is $\frac{3}{8}$ or one-fourth less than at the root.

The width of the nails is $\frac{2}{3}$ of the breadth of the respective finger-tips, and the length of the nails is $\frac{1}{4}$ greater than their width, and the fore-parts of the nails measure two yavas.

The four fingers (beginning with the fore-finger) are each divided into three parts, and the thumb into two parts.

108	The portion between the roots of fore-finger and thumb	3 parts.
109	Its thickness	2
110	Thence to wrist	$1\frac{1}{2}$
111	Thickness of the portion below the thumb	$2\frac{1}{2}$
112	Its width	3
113	Breadth of heel	4
114	Its thickness	3
115	Its fore-part	1 part and 2 yavas.
116	Interior of the palm	2 parts.
117	Its width	4 yavas.

The palm is lined with five marks like those of lotus, trident, conch, disc, etc. And the rest regarding the hand should be discreetly made by the wise artist. Measurement by the back side

118.	Width at the back of head	9 parts.
119	Thence to the end of ear	$13\frac{1}{2}$
120	Thence to the end of nose	$13\frac{1}{2}$
121	Shoulder (above the line of hiccup) from the neck-joint	4

122.	From neck-joint to hump	...	5 parts.
123.	Thence to the line of buttocks	27	.
124.	Thence to anus	... 13 $\frac{1}{2}$	
125.	Breadth to the left of it	... 21	
126.	Width of the back of loins	... 17	
127.	Width of the back or middle-body (madhya-kāya) above this	17	
128.	Distance between the breadths above this	... 21	
129.	Distance between the arm-pits	... 27	
130.	Drip of the backbone	... 1	
131.	Breadth of the loins-joint connected with the backbone	... 2	
	Thence should be measured the belly.		
132.	Width (breadth) of ribs-plank	... 12	
133.	Distance between ribs-planks	... 4	
134.	Height from ribs-plank to shoulder	... 5 $\frac{1}{2}$	
135.	The portion between the breast and backbone (brihatī)	... 7	
136.	Its length (up to arm-pit)	... (?)	
137.	Brihatī up to breast-limit	... 16 $\frac{1}{2}$	
138.	Breadth of loins-line	... 13	
139.	Projection of the root of thigh	... 5	
140.	Width of perfectly round or spherical balls	... 9	
141.	Width at the back of perfectly round breast	... 2	
142.	Drip or depth of hiccough	... 1 yava.	
143.	" " " heart	... 1 "	
144.	Distance between the limits of breast	... 13 $\frac{1}{2}$ parts.	
145.	Distance between hiccough and arm-pit	... 13 $\frac{1}{2}$	

146	Depth of navel	2 yavas.
	The navel-pit is made circular	
147	Length of lower belly from navel to loins	6 parts.
148	Lower belly from navel to where cloth is attached to body	4
149	Height from loins to the root of sex-organ	7½
150	Breadth of sex-organ at the back	4
151	Thence (?) loins) the length of sex-organ	12
152	Length (width) of testicles	2½
153	Breadth of testicles	2½
154	Breadth of sex-organ	1

The rest is left to the discretion of the artist
Śesham yukta nyaset (M. LXV 179)

This largest type of the ten tāla measure is used in
measuring the images of Brahmā, Vishnu, Rudra
and such other gods (M. LI. 29, XLV 184-185) and
of the statues of the devotees of the Sāyujya class
(M. LIX. 12)

These measures are for general guidance, alteration
being allowed for aesthetic reasons.¹

१ उद्देश्याधिकारीने वा शोभार्थं वैकल्पाक्षरम् ।
वैकल्पाक्षरके सर्वेसत्र दाष्टे न विचरते ॥

(Manasara, LXV 180-181)

See detailed sketches of these measures given in M. T. Gopinath Rao's Elements of Hindu Iconography (Vol I Appendix B)

See also Mr W. S. Hadaway's Some Hindu Silpa Shastras in their relation to South Indian Sculpture (Ostasiatische Zeitschrift, April-June, 1914 vol. II no 1)

The *ādimāna* or primary measurement asaforesaid comprises nine kinds.¹ But from the details given above of the first seven kinds, it is clear that they are in fact not primary in the ordinary sense of the term. Of the last two kinds, namely, the cubit (*hasta*) and *aṅgula* (finger-breadth), the former is but a multiple of the latter². The *aṅgula* alone, therefore, is really intended to be the *ādimāna* or primary measurement although the *aṅgula* itself is divisible into still smaller units, namely, *yava* (barley-corn), *yūka* (louse), *likshā* (nit), *vālāgra* (hair's end), *ratha-dhūli* (car-dust), and *paramāṇu* (atom).³ Thus the *aṅgula* measure has reference to both comparative and absolute measurements.

¹ See p. 45

² Mānasāra (II. 48-52) :

12	aṅgulas	=	1	vitasti.
2	vitastis or			
24	aṅgulas	=	1	kikshu-hasta (small cubit).
25	aṅgulas	=	1	prājapatya-hasta
26	aṅgulas	=	1	dhanur-mushṭi hasta.
27	aṅgulas	=	1	dhanur-graha-hasta.
4	hastats	=	1	dhanus (bow) or dāṇḍa (rod).
8	dāṇḍas	=	1	raju (rope).

But according to the Kauṭilya-Arthaśāstra (ed. Sham Sastri, p. 107) :

10	dāṇḍas	=	1	raju.
3	rajjus	=	1	nivartana.

8	paramāṇus	=	1	ratha-dhūli.
8	ratha-dhūlis	=	1	vālāgra.
8	vālāgras	=	1	likshā.
8	likshās	=	1	yūka.
8	yūkas	=	1	yava.
8	yavas	=	1	aṅgula (largest).
7	yavas	=	1	aṅgula (intermediate).
6	yavas	=	1	aṅgula (smallest).

(Mānasāra, II. 40-47; similar lists are found in other works also, and the smallest unit, *paramāṇu*, has been variously defined, see the writer's Dictionary of Hindu Architecture under *Aṅgula*.)

Directions are also given with regard to the use of the four different kinds of *haṭa* (cubit) which is the chief multiple of *angula*. The cubit of 24 *angulas* is used for measuring conveyances (*yāna*) and couches, of 25 *angulas* for measuring temples (*vimāna*), of 26 *angulas* for measuring *āśtu* which includes building lands, edifices (*harmya*), conveyance (*yāna*) and couches (*paryauka*), and of 27 *angulas* for measuring villages, towns, and forts, etc. But the cubit of 24 *angulas* may be used in measuring all these objects.¹

This *angula* measure is mentioned throughout the Vedic and post-Vedic literature.² Thus in the Śatapatha Brāhmaṇa *angula* or finger is stated to be the lowest measure.³ *Prādesa* or span is also mentioned as a measure of length in the Śatapatha and Aitareya Brāhmaṇas as well as in the Chhāndogya-Upaniṣad.⁴

The Śulva-Sūtra of Baudhīyana defines *arati* as equal to 2 *prādesas*, each of 12 *angulas*, and so makes it equal to 24 *angulas*.⁵

¹ यानं च शयने चैव किञ्चुहस्तेन मानयेत् ।
विमानस्य तु सर्वेषां प्रावापत्वेन मानयेत् ।
मानयेद्वास्तुयन्माने धनुर्मुष्टिकरेण च ।
प्रामाणीनां च सर्वेषां मानयेत्तदसुमंहम् ।
किञ्चुहस्तेन यन्मान मानयेद्विष्वतस्तु च ।

(Manasara, II 54—58)

² The Buddhist literature as well as the epigraphical records contain copious references to the *angula* measure. They however do not give any full tables. Besides, owing to the limitation of space they are left out in this article. Fuller details will be found in the writer's Dictionary of Hindu Architecture under *Angula*.

³ तस्यैषावमा मात्रा यद्गृह्णत्य ।

This is his lowest measure namely the finger.”

(Satapatha Brāhmaṇa, X 2 1 3)

⁴ Satapatha Brāhmaṇa (III. 5 4 5, etc.)

Aitareya Brāhmaṇa (VIII. 5, etc.)

Chhāndogya Upaniṣad (v. 18 1, etc.)

(See Vedic Index, Macdonell and Keith II 50.)

⁵ Śulva Sūtra (see J.R.A.S. 1912 p. 231 note 2)

The Kauṭiliya-Arthaśāstra starts with *paramāṇu* or atom, and takes its measures as in the other tables up to *aṅgula* of different *yavas* or barley-corns. It makes 12 *aṅgulas* equal to 1 *prādeśa* and 2 *prādeśas* to 1 *aratni* which is usually called *hasta* or cubit. Next it makes 4 *aratnis* equal to 1 *dandā* (rod) or *dhanus* (bow).¹

Frequent mention of *aṅgula* and its multiples *prādeśa* (span), *hasta* (cubit) also occurs in the epics (Rāmāyaṇa, and Mahābhārata) and the Manusamhitā.²

Like the Mānasāra referred to above, all the other avowedly architectural treatises contain detailed accounts of the whole system of measurement. Their treatment of the subject is similar. Reference to the Vāstu-vidyā may serve as an illustration.³

The astronomical works have also frequently referred to the subject. The tables are, however, similar in all these works. The Siddhānta-śiromāṇi, for instance, contains a table identical to the one given from the Mānasāra.⁴ The Brihat-samhitā has got

¹ Kauṭiliya-Arthaśāstra (ed. Shama Sastri, p. 106 f.)

² न हृषिद्वं तयोर्गत्रे वभूवाङ्गुलमन्तरम् ।

(Rāmāyaṇa, VI. 20, 22, etc.)

तथा च जालान्तरगतभानौ यस्त्रूक्षमं दृश्यते रजः ।

प्रथमं तत्प्रमाणानां त्रसरेणुः प्रचक्ष्यते ।

निचेष्याऽप्योमयं शङ्कुजर्घंलक्षास्ये दशाङ्गुलः ।

(Manusamhitā, VIII. 132, 271, etc.)

³ तत्रादौ संप्रवक्ष्यामि सर्वेषां मानसाधनम् ।

मानेनैवाखिलं लोके वस्तु संसाध्यते यतः ॥

परमाणुकमादवृद्धो मानाङ्गुल इति स्मृतः ।

परमाणुरिति प्रोक्तो योगिनां दृष्टिगोचरः ॥

परमाणुरद्यानिद्यासरेणुरिति स्मृतः ।

त्रसरेणुश्च रोमाभ्यं लिङ्गायूकायवास्तथा ॥

(Vāstu-vidyā, ed. Ganapati Sastri, I. 3-5.)

⁴ वेरमान्तः पतितेषु भास्करेष्वालोक्यते यद्रजः ।

स प्रोक्तः परमाणुरद्युग्मैस्त्वरेव रेणुर्भवेत् ॥

तैर्वालाग्रमधार्थादिभिः कच्चुखैर्लिंचा च यूकादिभिः ।

स्थान्त्रिभिश्च तदष्टकेन च यवोऽद्याभिश्च तैरङ्गुलम् ॥

(Siddhānta-śiromāṇi, ed. Bapnadeva, p. 52.)

a similar table.¹ According to Dr Kern the *angula* or digit mentioned in the *Bṛihat-saṁhitā* "has no absolute but a relative value, it is the module and equal to $\frac{1}{72}$ of the whole height of the idol, or $\frac{1}{54}$ of idol and seat together".²

The tables given in the Purāṇas are also similar. The Matsya Purāṇa contains such a list.³ The Brahmānda-Purāṇa contains a little more details according to this Purāṇa *yojana* is the highest measure, which is used in measuring settlements.⁴

The Rāja-vallabha-mandana has supplied an important list of the multiples of *angula*.⁵

1	angula	is called	Mātrā (unit)
2	angulas	are	Kalā (a digit of the moon)
3	"	"	Parvan (a digit of finger)
4	"	"	Mushti (fist)
5	"	"	Tala (span)
6	"	"	Kara pāda (the palm of the hand)
7	"	"	Drishti (the eye)
8	"	"	Tūni (quiver)
9	"	"	Prādesa (span)

¹ *Bṛihat samhitā* (LVIII 12) its commentary quotes *Mannasam hita* (VIII 133 see above) for the definition of paramāṅga and then explains the table as given in the aforesaid Siddhānta sīromāni.

² J. R. I. S. (new series) vol. VI. p. 323 notes 1, 2.

Matsya Purāṇa (chap 258 v 17-19)

* चतुर्दशी चतुर्दशो नालिकारुगमेव च ।

चतुर्दशये द्वे तत्र गच्छित्यै रुतालदा ॥

चट्टी चतुर्दशायि यादवं तंविभावितम् ।

पतेन योद्वेषह सप्तिवेणालत इति ॥

(Brahmānda Purāṇa, part 1 Anusamāgopada 2 chap 7 v 100-101)

*Rāja-vallabha-mandana (ed Nārāyan and Yaśovanta Bharati, Introduction)

10	aṅgulas	are called	.	Śaya-tāla (the stretched) palm.
11	"	"	...	Gokarṇa (cow's ear).
12	"	"	...	Vitasti (span).
16	"	"	...	Anāha-pāda (? stretched foot).
21	"	"	...	Ratni (cubit).
24	"	"	...	Aratni (cubit).
42	"	"	...	Kishku (cubit).
84	"	"	...	Purusha (height of a man).
96	"	"	..	Dhanus (bow).
106	"	"	...	Danḍa (rod).

The Suprabhedāgama which gives a very elaborate account of the whole system contains a large variety of alternatives for the multiples of *aṅgula* as given in the preceding list :¹

1	aṅgula	is called	...	Bindu and moksha.
2	aṅgulas	are	..."	Kalā, kolaka, padma, akshi, and aśvinī.
3	"	"	.	Rudrākshi, agni, guṇa, śūla, and vidyā.
4	"	"	...	Yuga, bhāga, tur(i)ya, and veda.
5	"	"	.	Rudrānana, indriya, and bhūta.
6	"	"	.	Karman, aṅga, ayana, and rasa.
7	"	"	.	Pātāla, muni, dhātu, and abdhi.
8	"	"	...	Basu, loka (for dik-pāla), and mūrti.
9	"	"	..	Dvāra, sūtra, graha, and śakti.
10	"	"	...	Diś, nāḍī, āyudha, and prādurbhāva.
20	"	"	"	Trishu, and vishku.
30	"	"	.	Gati.
40	"	"	...	Tri-jagat.
50	"	"	...	Śakvari.

¹ Suprabhedāgama, xxx. 10—16.

60 angulas are called	Ati-salvarn.
70 " "	Yashtri.
80 " "	Atyashti.
90 " "	Dhriti.
100 " "	Ati-dhriti.

This *Agama* also supplies in this connection an interesting list of the cardinal numbers which now-a-days do not go beyond *lakshas* (100,000, one lac) in the Indian counting and 'million' (10,00,000, ten lacs) in the Western system.¹

	L.
Eka	1
Dasa	10
Sata	100
Sahasra	1,000
Ayuta	10,000
Niyuta (otherwise called <i>laksha</i>)	100,000
Prayuta	1,00,00,000
Koti (kroda or krōr)	10,00,00,000
Vrinda	100,00,00,000
Kharva	1,00,00,00,000
Nikharva	100,00,00,000
Sankha	1,000,00,00,000
Padma	10,000,00,00,000
Samudra or Sagara	100,000,00,00,000
Madhyantara	1,000,000,00,00,000
Para	10,000,000,00,00,000
Apara	100,000,000,00,00,000
Parardha	1,000,000,000,00,00,000

¹ *Suprabhedagama* XXX 17-20

Figures even larger than *parardha* are still used in counting revenues, population, etc. but they are referred to by the multiples of lac or krōr in India and million in the Western countries. So out of the eighteen cardinal numbers seven or eight are now in actual use. Whether or not all the eighteen numbers were ever actually used in counting is altogether a different question and need not be discussed here. Nor would any useful purpose be served in discussing here the comparative value of the ancient and the modern methods of counting.

"Now the *aṅgula* or finger-breadth may be the theoretical unit; it may well have been originally the actual unit and the source of other measures. But we can hardly doubt that the *hasta* or cubit eventually took its place as the practical unit, and that a correct scale was maintained by keeping in public offices a standard *hasta* marked off into 2 *vitasti*s and 24 *aṅgulis*. At any rate, the *hasta* is the practical measure to which we must attend in estimating all the others." Dr. Fleet¹ also following Colebrooke² takes *hasta* for easy computation at exactly 18 inches, which gives $\frac{3}{4}$ inch as the value of the *aṅgula*³.

¹ J. R. A. S., 1912, p. 231, note 2.

² Essays, I. 540, note.

³ The Brahmāṇḍa-Purāṇa gives a curious origin of the *aṅgula* measure. It is stated that people at first used to reside in caves, mountains, and rivers, etc. They began to build houses in order to protect themselves from cold and heat. Then they built *khetas* (settlements), *puras* (houses), *grāmas* (villages) and *nagaras* (cities). And to measure their length, breadth and the intermediate distance between two dwellings (*sannivesa*) the people instinctively employed their own fingers. Thenceforward the *aṅgula* is used as the unit of measurement.

(Brahmāṇḍa-Purāṇa, part 1, 2nd Anushaṁgapūda, chap. 7,
v. 91—95.)

THE DATE OF KĀLIDĀSA

CORRIGENDA

PAGE LINE	FOR	SUBSTITUTE
82 32	or rather "pricking, etc..."	or rather on "pricking, etc.

ADDENDUM

P. 140, l. 20, etc. "The King of Rājagṛha"—

The expression is wrong and is due to the old reading "*Rājagṛha-Napam pīḍāpayati*" (l. 8). Khāravela does not say that Rājagṛha was the capital of Bahasatimitra. Mr. Jayaswal's revised reading "*Rājagaham upa-pīḍāpayati*" (J. B. O. R. S., IV, p. 378), which had formerly escaped my notice, simply shows that Khāravela came in conflict with the Magadhan power at Rājagṛha and he may not have entered the capital of Magadha till the twelfth year of his reign (l. 12). There is no ground for assuming that Rājagṛha and not Pāṭaliputra was the capital of Magadha in Khāravela's time. [*Vipāmūḍicitum* in l. 8 of the inscription is probably gerundial in sense though infinitive in form, a not infrequent usage in (Ardhamāgadhi) Jaina texts.]

N. B.—P. 140, n. 3, l. 4.—'Vatsa' should be 'Vidisā'.

Zt	contemporary, 現在 ...	contemporary 現在
123 32	Hariṭ ...	Harit
124 4	V. 61 ...	v. 61

PAGE	LINE	FOR	SCRUTINIZE
128	23	Hun	Hin
130	35	Puskurana	Puṣkarana
131	36	Sāstra	Sāstra
132	40	काश्चलाभास्तीच्छाम्	" काश्चलाभास्तीच्छाम्
133	21	स्पाष्ट	स्पाष्ट
136	5	Veres	verses
		Verse	verse
146	37	Śakadvipa	Śakadvipa
148	3	Susca	Suṣena
149	31	Lüder	Lüders
161	20	Bāveru Jātaka (the	Bāveru Jātaka, (the
	32	Lagidea	Lagidai
163	26	χτλαι	χτλαι
164	27	समिप्रायव	सामिप्रायव
	28	दिष्टपा	दिष्टपा
167	24	Āryadeva	Āryadeva
	29	sthūla-hastā = valepa	sthūla-hastā = valepa
	32	रथहिमय	रथाधिमय
169	25	in Ku, that	in Ku that

THE DATE OF KĀLIDĀSA¹

KSETREŚACHANDRA CHATTOPĀDHYĀYA, M.A.,

Lecturer in Sanskrit.

कालीं देवो मनसि निहितं पूजयित्वा भयादौ
कालस्त्वं प्रथितयशसः कालिदासाह्यस्य ।
सम्यत्वं वै खलु गतवतो विक्रमादित्यनाम्ने
राजो दिटः सुललितकवेस्तथमीमांसनेन ॥
अश्वाख्यो यो जिनवरकविर्बुद्धकाव्यादिकर्ता
पूर्वं जातो नहि रघुकवेनिश्चयोऽसौ दृढो मे ।
शृणवन्तवेतद् विष्वधनिकराः पचपातं विसृज्य
तुष्टः स्याद्यन् मयि किल गुरुः श्रीमहानन्ददेवः ॥

Mr. K. G. Sankara has tried to show in the second number of the Indian Historical Quarterly (vol. I, pp. 309—316) that in spite of the almost unanimous view of scholars to the contrary, Kālidāsa should be assigned to the first century before Christ, and he seems to me to have made a strong case. Mr. Sankara has before this expressed himself in favour of the usually assigned date of 4th—5th century A.D.,² and his present change of view seems remarkable. When I was first acquainted with Aśvaghoṣa's Saundarananda and its concluding

¹ The following abbreviations, besides those most usual, are used here:—*Bu.* for *Buddhacarita*, *Sau.* for *Saundarananda*, *Ku.* for *Kumārasambhava*, *Ra.* for *Raghuvamśa*, *Me.* for *Meghadūta*, *E.H.I.** for Smith's Early History of India (4th edition), *C.H.I.* for Cambridge History of India, *D.K.A.* for Pargiter's Dynasties of the Kali Age, *I.H.Q.* for Indian Historical Quarterly, *Q.J.M.S.* for Quarterly Journal of the Mythic Society, Bangalore, *J.B.O.R.S.* for Journal of the Bihar and Orissa Research Society, *A.B.I.* for Annals of the Bhandarkar Institute, *A.H.D.* for G. Jouveau-Dubreuil's Ancient History of the Deccan.

² Quarterly Journal of the Mythic Society, vol. VIII pp. 278—292, vol. IX, 17—56, X, 188—190, and Annals of the Bhandarkar Institute, vol. II, pp. 189—191.

verses in my undergraduate days I formed an impression that Asvaghosa was the borrower and not Kālidāsa. Later studies confirmed me in my opinion. I am therefore fully in accord with what Mr Sankara now says about the relations between Kālidāsa and Asvaghosa on p. 312 of this article. Some four years ago when lecturing to my class on the history of Sanskrit literature I began a thorough study of the question, which, unfortunately, could not be finished at the time. My studies having now taken an altogether different line, I can no more hope to be able to return to it. But as some new facts had come to my notice or new interpretations occurred to me, which could probably be utilised by specialists in the field, I take this occasion of publishing them, *unequivocally admitting the incompleteness and other deficiencies of my work.* The present paper should be taken as a supplement to Mr Sankara's and should be read with it.

Since Cowell published the *Buddhracana* and wrote in its preface (pp. x, xi, xii) about the relation between Kālidāsa and Asvaghosa, scholars have assumed that the former had borrowed from the latter. And this is but natural, for has not Darwin made evolutionists of us all? The "finished picture" must be later than and have come out of the "rude sketch." There is no inherent improbability in this assumption, for Buddhist tradition knows Asvaghosa as a great poet, and if Dr Thomas is right in identifying him with Āryaśūra and Mātṛgocita,¹ the number of works written by him was very large. Such a prolific writer would hardly lack in originality. One fragmentary drama has been discovered in Central Asia, claiming to be written by Asvaghosa, and two more found with this manuscript have been ascribed to him.² That Asvaghosa

¹ *Kavindracanasamuccaya*, Introduction p. 25 (also Album Kern pp. 405-8 and Indian Antiquary pp. 340-360).

² The *Sāṃputraprabarana* of Asvaghosa published by Professor H. Lüders in the *Sitzungsberichte der königlich preussischen Akademie der Wissenschaften Berlin* 1911 pp. 388-411 (with two plates) and *Bruchstücke buddhistischer Dramen*, hrsg. v. H. Lüders, Berlin 1911.

was invited, according to Paramārtha,¹ to give a literary form to the Vibhāṣā compiled by Kātyāyanīputra and others, clearly establishes his fame as a writer. There is also nothing incongruous in the great Kālidāsa's borrowing here and there from this "Buddhist Ennius," for can it in any way detract from the great merits of our poet Rabindranath Tagore, says a certain scholar, that his poems show the influence of the Vaiṣṇava poets of mediæval Bengal ? I fully admit that this assumption of scholars has nothing unnatural about it, but is it grounded on so strong evidence that we must take it as correct ? Is not Hemacandra's position in Jaina literature somewhat similar to that of Aśvaghoṣa in Buddhist and is not Hemacandra under a deep debt of gratitude to a whole host of preceding writers ? The analogy of our Rabindranath also seems to me to be inappropriate, but I shall not discuss it here. I compared some of the similar passages in Kālidāsa and Aśvaghoṣa, and many of them clearly indicated who borrowed from whom—the uniform indication being that it was Aśvaghoṣa who had borrowed. I had wanted to make a detailed study of all the works of Aśvaghoṣa and to trace the development of his literary style, but inaccessibility of sources and the diversion of my own studies to other channels prevented me from doing all that I wanted to. But I present my unfinished picture before scholars in the hope that if they are convinced of its correctness in main features in spite of deficiencies, somebody better equipped than myself may some day take it up, finish it and remove its shortcomings.

¹ Life of Vasubandhu, translated by J. Takakusu ("T'oung-pao," 1904—p. 12 of its reprint). Dr. Takakusu published in the J.R.A.S. for 1905 a summary of Paramārtha's Life of Vasubandhu and a discussion of its contents. Scholars who are not satisfied with his views about Vindhyaवासा and his identification with the author of the Sāṅkyakārikās will do well to read his translation of Paramārtha's Life of Vasubandhu in the "T'oung-pao," whose careful study led me to reject Dr. Takakusu's own inferences.

The concluding vers of the *Sundaranandi*, referred to above, which set me on this track, are —

हृष्णेया शुपरानन्ते न रत्ये मोक्षार्थं गर्भाहृति
 भ्रोतूणा प्रह्लादमन्यमनसो काम्पोपचाराकृता ।
 यन्सोदाकृतमन्यद्वर हि मया तत्काम्पमांद्र कृति
 पात् विद्यमिवौपथ मधुयुत हृष कथ सादिति ॥
 ध्रावेण्याक्षेत्र्य लोकं विश्वरविपर मोक्षात् प्रतिहृत
 काम्पत्वाजेन सत्त्व कथितमिह मया मोक्षपरमिति ।
 नदद्वाद्वा चामिक यत् तदवहितमितो प्राप्त न उक्तिं
 पाशुभ्यो भातुजभ्यो नियतसुपक्त चामीकरमिति ॥

These vers show that Asvaghosa does not claim to be a professed poet. Actually he is more of a metaphysician (or a monk) than a poet, in spite of what Mr. Nutman says of him,¹ for he is seldom so eloquent, so impressive, as when he writes on religious or philosophical topics. He has written this work "for the extinction of desire and not for enjoyment of pleasures" "in the form of a *kāvya*," "but making it contain teachings of salvation," that its "readers (lit. listeners), who are by nature turned to other thoughts, may understand it (and take it to heart)", "what has been written elsewhere in the form of a religious (text)" is being repeated by our author "in the way of a *kāvya*, as a bitter medicine is mixed with honey when given to a patient to drink that it may be acceptable to him." This it once shows that Asvaghosa writes under a constraint. He would rather write directly about *mokṣa*, as he says he has done already, but men are "mad after things of enjoyment and averse to salvation", he has therefore no help but "to teach salvation (which involves abandonment of all enjoyments) under the cloak of a (pleasant) *kāvya*." One should carefully ponder over these words. Would we expect originality here? Asvaghosa was out on paying the world in its own coin, or rather "pricking out the thorn with another," as the Sanskrit expression goes. He will charm men with the

¹ Literary History of Sanskrit Buddhism 1st ed (1920) p. 32

poetic form they are accustomed to, but he will charm them out of their passions. Such a writer would best achieve his end by taking up the popular work or works of some professed poet or poets and modelling his work thereon and it seems to me that Aśvaghoṣa has actually done this. I can never deny that Aśvaghoṣa had the gifts of a true poet, that his Saundarananda and Buddhacarita¹ abound in highly poetical passages which can rank with any other in Sanskrit literature and, whatever may be the ordinary expectation, he is not wanting in originality in his poetry. If a philosopher is constrained to write poetry, he will naturally read and try to imitate poems of professed poets ; but if he is himself not blessed by the Muses, his attempt will be a poor caricature. Such could not be the case with Aśvaghoṣa who had the gifts of a real poet but whose lines were cast in other fields. He too seems to have turned to other models but his genius enabled him to transcend them soon. The last half of the concluding verse of the Saundarananda, “तद्बुद्धवाशमिकं यत् तद्वहितमितो ग्राह्यं न लितं पञ्चुभ्यो धातुजेऽयो नियतसुपकरं चामीकरमिति,” “therefore discriminating, what is there conducive to the extinction of desires in this work should be accepted by readers and not what is about enjoyment, as pure gold is always accepted after separating it from the dross that adheres to it in the ore,” clearly indicates Aśvaghoṣa's models. Is not the reader at once reminded of Kālidāsa's “तं सन्तः श्रोतुमर्हन्ति सदसद्ब्यक्तिहेतवः । हेमः संलङ्घते द्युग्नौ विशुद्धिः रथामिकापि वा ॥” (Raghuvam̄śa, I. 10), “Good men who can discriminate between good and bad should listen to this *kāvya*, for it is in fire that the purity or otherwise of gold is tested,” which in spite of differences shows a genetic connexion? That Kālidāsa could have taken the idea from Aśvaghoṣa and expressed it in a happy context is *a priori* not impossible, but some of the other passages agreeing in the two authors clearly prove Aśvaghoṣa's indebtedness. ‘रत्ये’ ‘for

¹ I omit from consideration the Gāndī-stotra and the other religious works.

enjoyment," is certainly a good description of Kālidāsa's poems, which are all lavish in their eroticism, the bigger, the Raghuvamsa and the Kumārasambhava,¹ both "ending in the sweetness of erotica."

Since the publication of what Cowell wrote in his preface to the Buddhacarita (pp x, xi), it has been customary to point out the great similarity between Buddhacarita, III, 13—24, and Raghuvamsa, VII, 5—12, but Mr Sankara has done very well in pointing out that the similarity extends to two more verses (16 and 17) of the Raghuvamsa and that Kālidāsa has said the self-same words in Kumārasambhava, VII, 56—70. I am in complete agreement with what Mr Sankara says and I need not repeat his words. But a few sentences of the late Mr Saradiranjan Ray on this subject deserve quotation. "When an author repeats in one book what he has written in another, it is sure sign that he is repeating his favourite ideas. On this consideration, the presumption is that *Kālidāsa* is the author of these common ideas. If he were not, he would not have paraded them thus way. The thief does not make a display of stolen goods."² Another remark of Principal Ray, made with reference to the rising from sleep of Asvaghosa's damsels to see the prince (त खसकाद्युग्मविविताः सुसमुद्धाकुल्लोचनाऽः । रुक्षान्तविन्यसविभूषणाऽः कौतूहलेनापि भूता [इति ?] परीपु ॥ Bu, III 14), may be quoted. "The prince did not pass it midnight, and it is difficult to understand this sleep in high quarters."³ Asvaghosa was obviously

¹ I believe that Kālidāsa wrote only the first eight cantos and the rest came from another hand. What made the poet leave Kumārasambhava (a work certainly earlier than the Raghuvamsa and therefore not the last writing of the author) unfinished cannot be determined now. Did the impropriety of *garanmātāpiṭī samthogavarnīna* occur to him and made him leave aside his pen? If so the Kumāra must be a posthumous publication. Such a supposition would explain the verbatim repetition of some lines of the poem in the later Raghuvamsa. For another possible explanation see below.

² Sakuntala, 5th c. goes 11090 Introduction p 24

³ Ibid p 25 ~~History of Sanskr~~

thinking of the two descriptions in Kālidāsa of bridegrooms going to the marriage, which is nowadays held at night. But some doubt about similar custom in Kālidāsa's days is cast by Ku., VII. 63, “तावत्पत्ताकाकुलमिन्दुमौलिरुत्तोरणं राजपथं प्रपेदे । प्रासादशङ्काणि दिवापि कुर्वद्योत्साभिषेकद्विगुणयुतीनि ॥,” where Mahādeva is described as going by day.¹ Be that as it may, the fourth line of Aśvaghoṣa's verse, “कौतूहलेनापि भृताः (वृताः ?) परीयुः ।” “they went about surrounded on all sides by curiosity,” clearly betrays the influence of Ku., VII. 62, and Ra., VII. 11, “तासां मुखैरासवगन्धभैर्व्यसान्तराः सान्द्रकुत्तहलानाम् । विलोलनेत्रभ्रमरैर्वाक्षाः सहस्रपत्राभरणा इवासन् ॥” Kautūhala (mentioned also in Kālidāsa's verse) is conceived by Aśvaghoṣa as surrounding² the damsels in imitation of the *netra-bhramara* of Kālidāsa's beauties buzzing over their lotus-like faces. The simile of the lotus has not been forgotten by Aśvaghoṣa as I shall presently show. The last half of Bu., III. 23, “धन्यास्य भार्येति शनैरवेच्छ शुद्धैर्मनाभिः खलु नान्यभावात्” “they said slowly *with pure hearts and not from any other motive* ‘Blessed is his wife,’” completely proves, as Mr. Sankara has pointed out,³ that Aśvaghoṣa was thinking of a similar occasion where the damsels did feel the dart of love. That Aśvaghoṣa had Kālidāsa's description in mind, is proved without the possibility of any doubt when we compare the passages in the Raghuvamśa and the Kumārasambhava, particularly the following verses :—

Ra.

ता राघवं दृष्टिसिरापिवन्त्यो
नार्यो न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्द्रियवृत्तिरासां
सर्वात्मना चकुरिव प्रविष्टा ॥१२॥

Ku.

तमेकदश्यं न यनैः पिवन्त्यो
नार्यो न जग्मुर्विषयान्तराणि ।
तथाहि शेषेन्द्रियवृत्तिरासां
सर्वात्मना चकुरिव प्रविष्टा ॥६४॥

¹ Was Aśvaghoṣa misled by the mention of द्योत्सना ? Probably he places the prince's journey very early in the morning.

² वृत्ताः, my emendation for जृताः which hardly makes any sense.

³ Similarly, Mr. Dhanapati Banerji, in Q. J. M. S., X., p. 87, and S. Ray, Sakuntala⁵ Intro., pp. 27-8. I am indebted to Professor Dr. Radhakumud Mukherji for having drawn my attention to Mr. Banerji's paper.

Ra

स्थाने दृता भूतिभि परोच्च
स्वयंवर मापुमप्यस्त भोग्या ।
पद्मेव नारायणभन्यथायी
लभेत काम कथमामनुक्ष्यम् ॥१३॥

परस्परेण स्फृहणीयशीर
न चदिद इन्द्रमपोजयिष्यत् ।
अस्मिन् द्वये रूपविधानयत
परयु प्रजानो वित्पोऽभिष्यत् ॥१४॥

रतिस्मरी नूनमिमापन्तौ
राजा सहस्रनु तथा हि बाला ।
गतेप्राप्नामप्रतिरूपमय
मना हि जन्मान्तरमङ्गतिश्चम् ॥१५॥

Ku.

स्थान तथा शुद्धमेवरथम्
अपर्यंपा पेडवयापि तप्तम् ।
या दास्यमप्यस्य लभेत नारी
सा स्यात्तताया किमुताक्षण्याम् ॥१५॥

परस्परेण स्फृहणीयशामे
न चदिद इन्द्रमपोजयिष्यत् ।
अस्मिन् द्वये रूपविधानयत
परयु प्रजानो विक्षेपोऽभिष्यत् ॥१६॥

(Compare Sūkuntalā, V, भावस्थिरायि
जननान्तरमीद्वावि)

न नूनमास्त्वद्यगा शरीरम्
मनन दण्ड कुमुनाद्युपत्त्व ।
शीडाद्यु दवमुदीश्य मन्त्ये
संवदाद्य स्वयमव काम ॥१७॥

मनन सम्बधसुपेत्य दिष्ट्या
मनोरथमार्घ्यितमीवरेण ।
मूर्धानमालि चितिपारथोचम्
वद्येत्तर वस्यति शेन्द्राज ॥१८॥

Kālidāsa seems to make the damsels smitten with love at the bridegroom's beauty and envious of the bride's (and bride's father's) fortune.¹ This is altered by Asvaghosa because Buddha is not a bridegroom going to marry and it also hurts his puritanism that the city damsels should thus feel attracted to a *parapati* (another woman's husband), hence his "शुद्धमनाभिः
न्तु नाम्यभावाद्" A certain want of restraint seems manifest in Kālidāsa's beauties, but the damsels in Asvaghosa's poem are made to go out to see the prince 'with the permission of the elders'

¹ See the portions in thick type above and also शुद्धमनाभिः न्तु नाम्यभावाद् in Ra. VII 17 and शार एव अन्तादावे in the following verse — शार and अन्ता refer to the other women and not to the शुद्ध Indumati, to whose presence Aja is carried after this (VII 19).

(जनेन मान्येन कृताभ्यनुज्ञाः Bu., III. 13d). Does not this expression when contrasted with Kālidāsa's “इस्यं वभूतुः...त्वक्तान्यकार्याणि विचेष्टितानि (improved into विलोकनानि in Ra.)” ‘they thus behaved (or went out to see) leaving all other work’ show that the puritan is seeking to improve on his predecessor? Mr. Sankara has rightly drawn attention to the unnecessary repetitions in Aśvaghoṣa and these clearly indicate a novice's hand. There is a slight indelicacy in Ku., VII. 60 (and Ra., VII. 9) “जालान्तरप्रेपितद्विरन्या प्रश्नानभिज्ञां न बबन्ध नीवीम् । नाभिग्रविष्टाभरणप्रभेण हस्तेन तस्यावलस्य वासः ॥” which is in characteristic¹ Kālidāsean style and Aśvaghosa has avoided it by combining this verse and the following one (“अर्धाचिता सत्वरमुख्यितायाः पदे पदे दुर्निमिते गलन्ती । कस्याश्चिदासीद्रशना तदानीमङ्गुष्ठमूलार्पितसूत्रशेषा ॥”) into his own “ताः स्तकाङ्गुणविघ्निताश्च सुसप्रदुद्धाकुललोचनाश्च । वृत्तान्तविन्यस्तविभूषणाश्च

P. 87, l. 18

For “ताः स्तकाङ्गुणविघ्निताश्च”

read “जालान्तरप्रेपितद्विरन्या”

the bridegroom passes when the ladies are at their toilets which they leave at once. Aśvaghoṣa makes the damsels rise from their sleep³ to see the prince pass by. Reference to finished or unfinished toilet is therefore impossible; but Aśvaghoṣa has repeatedly spoken of the ornaments of

¹ My apologies to the author of the आठीन मालिज्ज for this expression.

² Kern's emendation हिंया प्रगल्भा विनिगृह्यनामा, quoted with approbation by A. Gawronski (Rocznik Oreyentalistyczny, I., p 23), is an unhappy one. How can one be *pragalbha* (=shameless) through *hri* (=shame)? The text as it stands gives quite good sense: the damsels felt ashamed of the jingling noise of the ornaments (*mekhalā*) worn near the privates. But that Aśvaghoṣa makes the damsels *hide* (निहृद्यनामा) these ornaments—an ineffectual way of stopping their noise—and not take them off shows how much he was obsessed by the ideas of Kālidāsa. Aśvaghoṣa's attempts at varying his models often launches him in ludicrous situations

³ Probably there is nothing incongruous in Aśvaghoṣa's सुप्रवृद्धाकुललोचनाः—he may have made the prince pass very early in the morning when all persons had left not their beds.

the ladies which do suggest the toilet chamber Kalidasa's texts therefore must have been before Asvaghosa. The idea in Kalidasa's single verse लालो मुखरात्पवगाधामै व्याहान्तरा साद्रकुहृदानाम् । विलोनेप्रभमरीयावा सहवरताभरत्या इवासन् ॥¹ (Ku VII 6^a Ra, VII 11) is repeated twice by Asvaghosa वावायनम्यस्तु विनि सूरानि परत्परोपासितकुण्डलानि । स्त्रीणां विरुद्धमुखपङ्कजानि सत्तानि हस्येदिव पङ्कजानि ॥६॥ वावायनानामविशाङ्गभावाइन्द्रोन्यगण्डापैत कुण्डलानि । मुम्पानि रेतु प्रमदात्पत्ताना चदा कलाया इव पङ्कजानाम् ॥२॥² Does not this clearly indicate who is the plagiarist here? The puritoxic monk has taken care to omit "the fragrance of vine. And "अयं किञ्च व्यायतपीनवाहू रुपेण साज्जादिव उपकेतु" (Ba, III 21 a b) clearly betray the influence of Ra, VII. 15 and Ku, VII. 67 quoted above.

Professor Cowell calls about these agreements "We must not forget here that in Kalidasa the description only belongs to an episode in the main poem—in the Buddhist author it is a natural incident in one of the most important chapters of the whole work. Kalidasa merely brings in a few characteristic details as he is hurrying on to the marriage and the subsequent attack by the disappointed rivals. Asvaghosa dwells in a more leisurely way on the various attitudes and gestures of the women, in order to bring out in bolder relief the central figure of the hero. These statements seem very strange to us. The description in Kalidasa has as great connexion with the main theme as in Asvaghosa, or rather it may be said that the latter's description is highly inappropriate. It should be noted that the object of feminine curiosity in Kalidasa is a bridegroom going to marry. Women still flock to windows and roofs of houses, everywhere in India, when a bridegroom passes through the streets in procession. Therefore Kalidasa's is not a hurried description but an indispensable thing in an Indian poem. For Asvaghosa no justification can be shown what the women did is altogether out of place there. His only motive seems to have been to teach in the path of professed poets and then to introduce his religious suggestions thus he does in

v. 24 c, d—“सत्का श्रियं धर्मसुपेव्यतीति तस्मिन् हिता गौरवमेव चक्रः,” but unfortunately with some abruptness. The very fact that Kālidāsa's is a short description and Aśvaghoṣa's a “leisurely” one should indicate, unless anything is known or can be established to the contrary, that the latter is the later writer. Is not Aśvaghoṣa more lavish in his expressions in both his works than the renowned master of *Vaidarbī* style? And are we not aware of the increase in verbosity in Sanskrit literature with the progress of time? One such late poet felt constrained to say in a moment of self-realisation, “सुदे सुरारेस्मरैः सुमरेसरानीय यस्योपचितस्य शङ्कैः । भवन्ति नोहासगिरां कवीनामुच्छायसौन्दर्यगुणा मृष्णोद्याः”¹ What the Professor says about the impending attack by the disappointed rivals becomes altogether meaningless the moment we substitute the Kumārasambhava in the place of the Raghuvanṣa, for no such incident awaits the bridegroom in the former poem. Professor Cowell (p. xi of his Preface) did not shrink from tracing Aśvaghoṣa's influence in Rāmāyaṇa (V. 9-11), but a more sensible writer makes Aśvaghoṣa the imitator.² I am fully conscious of possible Buddhist influences³ over Kālidāsa's mind, but what the learned Professor has put down as a Buddhist idea (Preface, xi) fails to appear to me as such. Buddhism seems to have become a name to conjure with and we often find things soberly put down under its especial label, which are neither Buddhist nor Jaina, nor even Brāhmaṇical, but simply Indian.

In comparing Aśvaghoṣa and Kālidāsa, the Buddhacarita is generally placed by the side of the Raghuvanṣa. But a careful study has convinced me that the Buddhacarita agrees more with the Kumārasambhava than with the Raghuvanṣa which resembles the Saundarananda more. The editor of the

¹ Śiśupālavadha, IV. 10.

² Keith, “Classical Sanskrit Literature,” p. 23.

³ In an *ahīṃsā* tendency. Are the influences Buddhist or Jaina? There was a strong Jaina settlement in Western India in the first century B.C. when, as I shall show below, our poet lived.

Saundarananda has suggested (Preface, iv) that the Buddhacarita was written earlier than the Saundarananda, but I have little hesitation in rejecting this view. Any one who reads the two books carefully will feel convinced that M.L. Pandit H. P. Shastri has here gone wrong. Professor Keith¹ rightly considers the Buddhacarita to be the later work. It is because the Saundarananda is his first *kāvya* that Asvaghosa wrote those apologetic lines at the end of the work. When writing the Buddhacarita, his fame as a poet must have been established and he needed no apology. But, of course, we have no means now to determine what were exactly the last words of the Buddhacarita. The Chinese translation² seems to be a condensed version. 'To sing the praises of the lordly monk, and (declare) his acts from first to last, 2309, without self-seeking or self-honour, without desire for personal renown, but following, what the scriptures say, to benefit the world 2310'³ seems to be connected with the first half of verse 2309, i.e., "And having shown the way to all the world, who would not reverence and adore him?" and Beal's supposition that 'has been my aim' is to be supplied to complete the sense seems unwarranted. I shall now give some of the grounds on which I have guessed the especial connexion between the Saundarananda and the Raghuvamśa and between the Buddhacarita and the Kumārasambhava. The parallels I adduce below will not all convince my readers but I doubt not that some will and that the cumulative effect of the evidence will establish my case.

To begin with the Saundarananda, in the third verse of its first canto, 'इविष्य यथा स्वरामात्रं गामधुषत वरिष्ठन्। तप रिषेतु रिषेतु गामय(त)प्त् वरिष्ठवत् ॥' said about the sage Gotama, seems to have been suggested by "दुदोह गो स यज्ञाय" Ra, I 26, and the reference to Vasistha in the latter half of the first canto of Ra. and to his cow in that and the following canto. The sixth

¹ Classical Sanskrit Literature p. 22

² Translated into English by Beal S.B.E. XII, Oxford 1883

³ S.B.E. XII p. 338

verse “ चास्वीरुत्तस्वनः प्रज्ञिगम्भृदुशाद्वलः । हविर्धूमचितानेन यः सदाभ्र इवावभौ ॥ ” has some agreements with Ra., II. 17, “ स पंत्खलोत्तीर्ण-वराहयूथान्यावासवृच्छोन्मुखबहिर्णानि, यथौ मृगाण्यासितशाद्वलानि श्यामायमानानि वनानि पस्यन् ॥ ” Sau., I. 10 “ नीवारफलसन्तुष्टैः स्वस्थैः शान्तैरनुक्षुकैः । आकीर्णोऽपि तपोभृङ्गैः शून्यशून्य इवाभवत् ॥ ” has certainly a resemblance with Ra., I. 50, “ आकीर्णमृपिपीनामुटजद्वाररोधिभिः । अपत्यैरिव नीवार-भागधेयोचितैर्मैः ॥ ” and Ra., I. 52, “ आतपात्ययसंचिसनीवारासु निपादिभिः । मृगैर्वर्तितरोमन्यमुटजाङ्गनभूमिषु ॥ ” (also, Śak., I Act, “ नीवाराः शुकरगर्भको-टरमुखभ्रष्टास्तरुणामधः प्रस्तिगधाः क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः । विश्वासो-पगमादभिन्नगतयः शब्दं सहन्ते मृगास्तोयाधारपथाश्च वत्कलशिखा निस्यन्दरेखाङ्किताः ॥ ”). There is reference to the sacred fires in Sau., I. 11 and also in Ra., I. 53. Ra., I. 50 and 52, just quoted, seem also to have some connexion with Sau., I. 12, “ विरेजुः हरिणा यत्र सुसा मेघ्यासु वेदिषु । सलाजैर्मार्घवीपुष्पैरूपहाराः कृता इव ॥ ” The following verse of the Saundarananda, “ अपि चुद्रसृगा यत्र शान्ताश्चेत्सः समं सृगैः । शरण्येभ्यस्तपस्तिभ्यो विनयं शिचिता इव ॥ ” seems to contain matter from two different verses of the Raghuvalīśa: “ (लताप्रतानोद्यग्यतिः स केशैरधिज्यधन्वा विच्चार दावम् ।) रक्षापदेशान्मुनिहोमधेनोर्वन्यान् विनेष्यन्विव दुष्टसत्त्वान् ॥ ” II. 8 and “ (शशाम वृष्ण्यापि विना दवाभिरासीद्विशेषो फलपुष्प-वृद्धिः ।) ऊनं न सत्वेष्वधिको ववाधो तस्मिन् वनं गोपारि गाहमाने ॥ ” II. 14. Aśvaghosa makes the Kṣudra-mrgas (“ small animals ”) roam in peace with *mṛgas*. But *mṛga*, by itself, does not mean only the big animal or the ferocious animal, either of which must have been meant by the poet, as शान्ताः (“ peaceful ”) and विनयं शिचिताः (“ taught lessons of gentleness ”) unmistakably indicate. Kālidāsa has expressly mentioned the ferocious and big animals (‘ दुष्टसत्त्वान् ’ ‘ अधिकः ’) and he has also made them and not the weak animals taught lessons of gentleness. This shows that in spite of his attempts at variation, Aśvaghosa has betrayed his indebtedness to Kālidāsa. “ निगृदज्ञानपौरुषम् ” in Sau., I. 52, may have some connexion with Ra., I. 20, “ तस्य संवृतमन्वस्य गूढाकारेज्जितस्य च । फलानुमेयाः प्रारम्भाः संस्काराः प्राक्तना इव ॥ ” Similarly Sau., I. 56, “ यसादन्यायतस्ते च कञ्जिकाचीकरत्करम् । तस्मादल्पेन कालेन तत्तदापुरुन् पुरम् ॥ ” may have been suggested by Ra., I. 18, “ प्रजानामेव भूत्यर्थं स ताभ्यो वलिमग्रहीत् । सहव्यगुणमुत्कष्टुमादत्ते हि रसं रविः ॥ ”

The last verse of Saundarananda, canto I, "आशात्वान् विनयवान् नववान् क्रियावान् धमाय नेन्द्रियसुखाय धूतातप्ते । तद्ब्राह्मि परिषुल सुगोप गाह सकन्दनो दियमिवानुसूता मरणि ॥" has certain resemblances, in words, ideas or allusions, to three consecutive verses in Raghuvansha, canto I (24-26) "प्रवाना विनयाधानादृष्ट्यादृश्यादपि । स विना विरक्षासां केवल जन्महेतव ॥ स्थित्ये दण्डयतो दण्डयान् परिणेतु प्रसूतये । अप्यर्थक्तमी तन्यास्ता धर्मे एव मनीषिण ॥ दुरोह गो म पश्चाय शसाय मध्यवा दिचम् । सम्पद्विविनयेनामी दधन्मुंबनप्रवम् ॥" It should be noticed that the order has been preserved by Asvaghosa.

Before I pass on to the next canto of the Saundarananda, I must draw the attention of my readers to a particular feature of these resemblances. One may object about my inferences that such coincidences are natural when there is agreement in the subject-matter and they do not necessarily imply borrowing. But would resemblances extend so far and be also almost in the same order without a genetic connection? I have shown that some passages in Asvaghosa can be explained only in the light of Kalidasa's words. Kalidasa therefore must have written first. Then the pre-history of the Sakyas and their wanderings in the forest (the subject-matter of Su, I) which give occasion to Asvaghosa to write those passages resembling Ra, I, properly form no part of his real story. His main theme is the conversion of Nanda, half-brother of the Buddha, and all that is directly connected with it—including Nanda's birth and ancestry. What comes before canto II is therefore irrelevant. But Kalidasa is writing the whole history of the Raghus and he must start from the very beginning. Then, his sending of the king Dilipa to the forest has an artistic significance¹ and is intimately connected with the poet's own deep love of nature.

Let us now proceed with the second canto of the Saundarananda. We notice the similarity of verse 4, "रघुमात्रं न च छत्रो दण्डेः न च नारेः । देवत्सी न च न चान्त कर्ता च न च

¹ The greatest prince in the line is Rama. He had to live long in the forest before he became king. Dasaratha obtained Rama after hunting in the woods. Dilipa's forest life for progeny at the beginning of the story prepares us for all this.

विस्मितः ॥” with Ra., I. 21-22 “ जुगोपात्मानमत्रस्तो भेजे धर्ममनात्मुरः । अग्रभूतददे सोऽर्थमसक्तः सुखमन्वभूत् ॥ ज्ञाने मौनं क्षमा शक्तौ लागे रलाघाविपर्ययः । गुणा गुणात्मुवन्धित्वात्तस्य सप्रसवा इव ॥.” It is difficult to avoid connecting v. 6, “ यः पूर्वे राजमिर्यातां यियासुर्धर्मपद्धतिम् । राज्यं दीक्षामिव वहन् वृत्तेनान्वगमपित्तृन् ॥” with Ra., I. 17, “ रेखामात्रमपि क्षुण्णादा मनोर्वर्त्मनः परम् । न व्यतीयुः प्रजासत्स्य नियन्तुर्नेमिवृत्तयः ॥” and the next verse, “ यस्य सुव्यवहाराच्च रचणाच्च सुखं प्रजाः । शिश्यिरे विगतेद्वेगाः पितुरङ्गगता इव ॥” with Ra., I. 24, “ प्रजानां विनयाधानाद्वचणाद् भरणादपि । स पिता पितरस्तासां केवलं जन्महेतवः ॥”; Sau., II. 7 seems an almost exact but none-the-less a puritanic paraphrase of Ra., I. 24. One verse of the Raghuvanśā (I. 28) “ द्वेष्येऽपि सम्मतः शिष्टसत्सारत्स्य यथौपधम् । लाज्जो द्वुष्टः प्रियोऽप्यासीदङ्गुलीवोरगच्छता ॥” seems to have supplied matter to two verses of the Saundarananda, II. 22-23, “ (आकृच्चत् वपुषा दृष्टीः प्रजानां चन्द्रमा इव) । परस्वं भुवि नामृच्चत् महाविपस्मिवौ (चो) रगम् ॥ नाकृच्चत् विषये तस्य कश्चित् कश्चित् क्वचित् क्षतः । ¹ अदिच्चत् तस्य हस्तस्थमातैःभ्यो ह्यभयं धनुः ॥.” I cannot help thinking that Aśvaghosa wrote the second verse “नाकृच्चत्” because the other ideas connected with उरग (क्षत and आर्त) in Kālidāsa’s verse could not be given a place in Sau., II. 22. This passage ought to decide Aśvaghosa’s debt to Kālidāsa. The first half of Sau., II. 22, may have been suggested by Ra., I. 46, “ काष्ठमिख्या तयोरासीद् ब्रजतोः शुद्धेशयोः । हिमनिरुक्त्योर्योगे चिन्नाचन्द्रमसोरिव ॥.” In Sau., II. 53, “ सूर्यरश्मिरक्षिष्ठं पुष्पवर्ष [ः] पपात खात् । दिग्वारणकराधूताद् वनाचैत्रराधिव ॥,” there may be some influence of Ra., II. 60, “ तस्मिन् चण्णे पालयितुः प्रजानामुत्पश्यतः सिंहनिपातमुग्रम् । अवाङ्मुखसोपरि पुष्पवृष्टिः पपात विद्याधरहस्तमुक्ता ॥,” though, of course, one cannot be sure. But Sau., II. 54, “ दिवि दुन्दुभयो नेटुर्दीन्यतां मस्तामिव । दिवीपेऽत्यधिकं सूर्यः शिवश्च पवनो वचौ ॥” has too much in common with Ra., III. 14, “ दिशः प्रसेदुर्मस्तो वचुः सुखाः प्रदक्षिणार्चिर्हविरप्निराददे । वभूव सर्वे शुभरांसि तत्त्वणां भवो हि लोकान्युदयाय तादृशाम् ॥” to allow of chance coincidence. In Sau., II. 58, “ दीर्घवाहुर्महावच्चाः सिंहांसो वृषभेत्तणः । वपुषाऽयेण (यो नाम सुन्दरोपपदं दधे) ॥” is noticeable persistent influence of

¹ The reading क्षतः of the paper manuscript conveys no sense and the editor seems justified in preferring the reading of the palm-leaf manuscript.

Kālidāsa, in spite of a conscious effort at variation, of Ra., I 13, "पूर्वोत्तरका वृषस्कन्ध शालग्रामंशुमेहाभुव (आयमक्षमपम एह पागे घम इत्यापित्)॥" Or, may we think that the variation¹ in Asvaghosa is due to wrong memory?

After Asvaghosa had written two cantos & now must have set in in his style, and his obligations to Kālidāsa diminished after this. But the seventh verse of canto 4, "तो मुन्दरीं चक्र उभेन नन्द सा खा निरेषत न व नतभू । द्वन्द्व भुव तद् पिकल न शोभेताच्योन्यदीताविषय रात्रिष्ठ-द्वौ ॥" has a very genetic connexion with Ra., VII 11, and Ku., VII 66 "परस्परेण सृहल्लीक्षयोम न चदिद द्वन्द्वमयोग्यविष्वन् । अस्मिन् द्वैषे रूपविधानयद्य पलु प्रजानां वित्ताभिष्वित् ॥" That Kālidāsa is original is proved by the fact that the idea recurs again and again in his works so much so, that it seems to have been connected with the poet's own philosophy of life. Compare Ra., I 33, "तस्यामाल्मादुल्पायामायमवन्मसमुखुक etc," Ku., L 18, "मेनां मुर्नानामपि माननीशम् आमानुरूपो विधिनापयेमे" and *Nakundī* V "त्वम् तामपमा सूतोऽसि न रक्तुन्तङ्गा मृतिमवीर सक्षिया । समानय सुन्दरगुणं वस्त्रवर चिरस्य वाच्य न गत प्रजापति ॥"² The e and other similar passages in Kālidāsa make one infer that the poet had personal experience of the blessings of an *anurūpa* wife. To continue, the first line of Suu., IV 8, "कन्द्र्यरेत्वरिव लक्ष्मभूतम् (प्रमोदत्वान्वारिव नीडभूतम् । प्रदर्पद्यारिव पात्रभूत) द्वन्द्व सहारस भद्रापभूतम् ॥" may have been suggested by the verse following Ra., VII 14 quoted above, viz., "सतिमरी नूनमिसावभूती (राजा सहस्रेषु तथाहि बाटा) यवयमामप्रतिष्ठपमव मनो हि जन्मान्तरसप्रतिष्ठम् ॥" Putting on to Suu., IV 42, "त गीर्व तुदगत चक्रये भायानुराग पुनराचक्रये । सोऽविक्रियाद् नापि ययो न तस्यौ तरस्यार्थेष्विव राज्ञहय ॥" may seem to be the model of Kālidāsa's famous "त वीक्ष्य वैपुमती सरसाहपटिनिषेषणाय पदमुद्दत्तमुद्दहन्ती । मार्गांचलम्बतिकराङ्गितेव सिन्धु शेळापिरा-

¹ Of the उत्तर निष्ठ तुदगत चक्र type as we would put it in Bengali. It is a bull's shoulder and not a lion's that can be an object for comparison. Asvaghosa has made Nanda have the shoulders of a lion and the eyes of a bull! Kālidāsa does not mention the eyes of Dilipa but his shoulders are likened to those of a bull. Poor Asvaghosa attempted variation but betrayed his plagiarism.

² My friend Pandit Narayana Sastri Khiste of Benares would probably have the old hero Ve. II 54, शाख्य लक्ष्मि च त विष्वा विष्वद-

जतनया न यथौ न तस्थौ ॥” (Ku., V. 85) as the editor of the Saundarananda probably believes.¹ But when we turn to the Buddhacarita we find Aśvaghoṣa trying to introduce the famous expression “न यथौ न तस्थौ” in an unhappy setting. The tenth canto of the Buddhacarita begins with a description of the Prince’s entrance into Rājagṛha and we have a verse here, “गामीर्यमेजश्च निशम्य तस्य वपुश्च दीसं पुरुषानतीत्य । विसिसिये तत्र जनस्तदानीं स्थाणुव्रतस्येव वृषभजस्य ॥” (Bu., X. 3). The simile in the last line, to have any meaning, must refer to something well-known. But it is not well known that Śiva was “the cynosure of neighbouring eyes.” I cannot therefore help inferring that Aśvaghoṣa was alluding to Kumārasambhava, VII. 51, “तस्योपकण्डे धननीलकण्डः कुतूहलादुन्मुखपौरवृष्टः । स्ववाणचिह्नादवतीर्य मार्गादासन्नभूषुष्मियाय देवः ॥,” where Śiva attracts peoples’ eager eyes, because he is a bridegroom coming to marry. But our author is then reminded, by the association of ideas, of Ku., V. 84, “इत्तो गमिष्याम्यथवेति वादिनी चचाल बाला स्तनभिन्नवल्कला । स्वरूपमास्याय च तां कृतस्मितः समाललन्त्रे चृष्टराजकैतनः ॥” and he cannot resist the temptation of once more imitating the famous expression “न यथौ न तस्थौ” in the following verse of Kumāra (V. 85) and he forcibly brings it in in his next verse, “तं प्रेक्ष्य, येऽन्येन यथौ स तस्थौ यश्चात्र तस्यौ पथि सोऽन्वगच्छत् । द्वुतं यथौ यः सदयं सधीरं यः कश्चिदास्ते स स चैत्पात ॥.” The fact that न here belongs to another word and the second न had to be substituted by स (:) shows the effort of Aśvaghoṣa. “तं प्रेक्ष्य” in Aśvaghoṣa, it should be noticed, corresponds to Kālidāsa’s “तं वीक्ष्य.” I have no hesitation therefore in concluding that Sau., IV. 42, has been suggested by Ku., V. 85, a conclusion in which I am confirmed by the fact that its last line, “तरंस्तरङ्गेभिच राजहंसः” is rather inappropriate: the swan when swimming through the waves does not seem stationary. *This passage is thus decisive in showing Aśvaghoṣa’s posteriority.*

Any further resemblance with the Raghuvallīśa I have not noted yet, but I suspect that a detailed comparison may reveal

¹ Preface, p. v.

the continued influence of Kalidasa over the Saundarananda. Its ninth canto for example, describing the laments of Sundari, may have been influenced by the fourth canto (*Ratielopa*) of the Kumarasambhava. In spite of characteristic differences, due to Kâma's death in the Kumarasambhava and Nanda's accepting of the order in the Saundarananda, we have some agreement in their structure. Rati laments by herself, then Vasanta comes, her sorrow is increased and she wants to die *Sati* with Kâma's remains, but a voice from the sky commands her to desist from her purpose and assures her of a reunion with her lord. In the Saundarananda, Sundari too laments by herself and when she is joined by another woman, she thinks her husband is coming but she realises her mistake and her sorrow is increased, particularly when she learns her husband's fate. A sensible attendant now admonishes her that as a queen of the Ikshvaku family she should exult over her husband's retirement to the forest ('इच्छाकुवरो द्विभिर्काहि इतानि द्रष्टायथभूतानि सप्तेबनामि' VI. 39) and should not be sorrowful ('वीतसदृहो धम्मनुप्रपद कि विकृचा रोद्दिपि हृष्टकाले' VI. 43). This makes the parallelism complete, so far as the circumstances could permit. But (false) hope of reunion with Nanda (which is really impossible) was also thought necessary by our author to be given to Sundari by another maid (verses 40-48). Does not this indicate that Asvaghosa wrote after Kalidasa? The thought in *ku.* IV 19 विद्युर्धरति यथ दास्यैरसमासे परिकर्मणि स्वृतः समिति कुरु दिव्यवर चरण निर्मितरागमदि मे || could be taken to have

I cannot help reading in Sau. VI. 39-40 (परमित्यत्वं तत्र ना हृषी अन्विते भासि लाभु च एव राजाकृते वासवद्विता च द्वारा दम्भूता न तथा इन्द्रानि प्राप्तिविषयात् विवेदात्मा द्वारा कृत भावात् विनाशा विनाशे तदेवकानाम नाम) के द्वारा राजाकृत विनाशवायतात् १) an influence of and an improvement on Ra. III. ० (परम च राजाकृत विनाशा विनाशे सूत्रं वृत्तिकृत द्वारा तु विनाशवायत् विनाशवायता द्वयं तथा एव विनिवेदे एव विवेदा। नहान्तु वृत्ति द्वयं तु विनाशत् १) The idea of heritage in Aśvaghosa is probably suggested by तु विनाशे एव विनाशवायत् in Kāl dāsa and Sau. VI. 40 probably attempts an alteration from विनाशवायता द्वयं तदा एव ईशो � necessitated by the difference of the situation. Kāl dāsa repeats the idea of Kārtikas retiring to the forest in Ra. VIII. 11 etc.

been suggested by canto IV of the Saundarananda (particularly verse 34, “नाहं पियासोर्गुरुदर्शनार्थम् अहमि करुं तव धर्मपीडाम्। गच्छार्युत्रैहि च शीत्रसेव विशेषको यावदयं न शुष्कः ॥”), because Kālidāsa has not informed us ere this of Kāma's having been called away from Rati's presence only after he had painted her right foot.¹ But that conclusion is barred by the exact nature of the parallelism between Ku., IV. and Sau. VI, indicated above, and by the two or three decisive cases of Aśvaghoṣa's obligation to Kālidāsa mentioned already. I therefore suppose that Aśvaghoṣa himself derived some suggestions from Ku., IV. 19, for his own story and he made his hero leave his beloved when she had just painted her cheeks.² Similarly there may be some influence of Raghuvaṁśa, canto VIII (*Aja-vilāpa*), over the seventh canto of the Saundarananda, where Nanda laments over his separation from Sundarī.

In the Saundarananda, Aśvaghoṣa speaks of some princes, believed to have been descended from the Ikṣvākus, and it is natural that he should turn to the Raghuvaṁśa of Kālidāsa which describes the early Ikṣvākus. My studies have led me to the conclusion that Aśvaghoṣa had before him the Kumārasambhava of Kālidāsa, when he next took up the Buddhacarita. The reason is not far to seek: both Śiva and Buddha are *mārajits*, i.e., conquerors of Māra, with this difference that Aśvaghoṣa's hero conquers Māra for ever and does not come under him again as Śiva does—we have therefore a simile here of the अधिक-

¹ Nor does Kālidāsa tell us in the third Act of Śakuntalā of the incident about the deer (Dirghapāṅga) Śakuntalā refers to in the fifth. He was the least prosaic of poets.

² Kālidāsa makes Kāma dye the feet of Rati with lac, but our puritanic author would improve by making Sundarī paint her cheeks and that herself. But is it an improvement? Tradition has it that when Jayadeva had written, “सरगरलक्षणं च गिरसि नष्टं देहि पदपञ्चकुदारू” his piety began to torment him and the poor Brahmin felt constrained to pen through the line “देहि पदपञ्चकुदारू” but the Lord, so the story says, Himself came in Jayadeva's absence and re-wrote what Jayadeva wanted to remove. But, of course, these are ideas of a different plain of thought.

class.¹ Though Asvaghosa mostly used the Kumārasambhava when writing the Buddhacarita, the Raghuvamśa was not altogether forgotten. I give below my reasons for this view.

We have references to the Kailāsa in verses 3 and 21 of the first canto of the Buddhacarita in not very happy settings and they seem to suggest that Kailāsa has been unnecessarily mentioned only because the author was thinking of the Lord of Kailāsa, described in the Kumārasambhava, the second half of v. 21, "सर्वत्र भान्तोऽपि हि चन्द्रपादा भजन्ति केषांसिरो विशेषम्" is particularly suggestive. But these references are not decisive and I do not want to press them. But verse 11 of the same canto, "भुजेन यस्माभिहृता पतन्ते दिपद्विपेन्द्रा समराङ्गयेषु। उद्धान्तमुका प्रकरे रितेभिर्भक्तवेषु पुष्पाभिलिप्ति प्रयेषु ॥" certainly suggests Kumārasambhava, I, 6, "पद तु पात्रस्तुलिपीतरक्ष यस्मिद्वरद्वृष्टिः इत्थिपानाम्। रितनित मार्गं नद्यर भ्रम्युक्तेरुक्ताफलं केसरिणा मिलात् ॥" The fact that Kālidāsa speaks of actual elephants and actual *gajamotis* and Asvaghosa figuratively of enemy-kings as elephants and of pearls in their crests as *gajamotis* conclusively proves that Asvaghosa was influenced by Kālidāsa and not the other way. *Udvānta* in Asvaghosa is inappropriate and seems to be simply due to Kālidāsa's *multair* [In verse 22, "मायापि त कुचिगत रथाना विद्युद्विलास जलदावलीयः। दानाभिकर्ते परितो जनाना दारिद्र्यवाप्य रथमाद्युग्रम् ॥," we may have some influence of Ra, III, 12, "कुमारभूषणाकुर्यादेत्युह्ये भिरत्मिराहूरथ गर्भसंस्तिः। पति प्रतीत प्रसवो मुखीं पिण्डां ददर्श चाले दिव्यमन्ध्रितामिव ॥" and may be, also of Ra, I, 18 c, d, "सहव्युष्मुक्तदुमादत्ते हि रस रवि ॥"] It is true

¹ I am glad to quote the following from Mr. Dhanapati Banerji. Isra Ghosha has another fling at Kālidāsa in a different place. But he succumbed to the influences of Mara or Madana. But Buddha could not be subdued and Mara wonders at the fact. This is certainly an improvement according to Asva Ghosha. It seems that Bharavi took his revenge on Isra Ghosha for in his epic, not only the tempters fail to overcome Arjuna but are themselves overcome. These elaborations in my opinion scuffle the chronology of the poets beyond any doubt (Q J V S. X p. 88) The story in the Sūtrālākara of Asvaghosa (pp. 263-73) about the tussle of Upagupta with Mara, preserved in the Divyavadana shows the influence of the Kumārasambhava, in that Buddha is there said to have tolerated Mara

that there is nothing in the Tibetan and Chinese versions of the Buddhacarita corresponding to the first 24 verses of Cowell's Sanskrit text,¹ but we should not conclude on that account the late date of this portion, for the Chinese version is throughout much shorter than the Sanskrit text and leaves out a good deal of important matter; the same may be also true of the Tibetan rendering.² Verses 25 and 26 of the Buddhacarita, “ततः प्रसन्नश्च वभूव पुण्यस्त्वयश्च देव्या वत्संस्कृतायाः । पर्सर्वात्मुतो लोकहिताय जज्ञे निर्वेदनं चैव निरामयं च ॥ । ग्रातः पयोदादिव तिगमभानुः समुद्भवन् सोऽपि च मातृकुचे । स्फुरन्मयूखैर्विहितान्धकारैश्वकार लोकं कनकावदातम् ॥,” have a strong resemblance with Ku., I. 23-24, “प्रसन्नदिक् पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि । शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं वभूव ॥ । तया दुहित्रा सुतरां सवित्री स्फुरत्प्रभामण्डलया चकासे । विदूरभूमिनैवमेघशद्वादुद्दिन्नया रत्नशलाकयेव ॥” and Ra., III. 14, “दिशः प्रसेदुर्मस्तो वतुः सुखाः प्रदक्षिणार्चिर्हविरभिराददे । वभूव सर्वे शुभर्णसि तत्त्वर्णं भवोहि लोकाभ्युदयाय तादशाम् ॥”; of course, who is the borrower, Aśvaghoṣa or Kālidāsa, cannot be decided in the present case. We have another resemblance between Bu., I. 28, “सुरप्रधानैः परिधार्यमाणो देहांयुजालैरनुरक्षयस्तान् । सन्ध्याप्रजालोपरि संनिविष्टं नवोडुराजं विजिगाय लक्ष्म्या, ” and Ku., I. 25, “दिने दिने सा परिवर्धमाना लव्धोदया चान्द्रमसीव लेखा । पुषोप लावरयमयान् विशेषान् ज्योत्स्नानन्तराणीव कलान्तराणि ॥.” In Bu., I. 32, “स हि स्वगावप्रभयोज्जवलन्त्या दीपश्रां भास्करवन्मुमोप । महार्हजाम्बूनदचारूपणो विद्योतयामास दिशश्च सर्वा: ॥,” we have the influence of Ra., III. 15, “श्रिरिष्टश्चायां परिते विसारिण सुजन्मनस्त्वय निजेन तेजसा । निशीथदीपाः सहसा हतत्विपो वभूतुरालोक्यसमर्पिता इव ॥” and Ra., X. 68, “रघुवंशप्रदीपेन तेनाप्रतिमतेजसा । रक्षागृहगता दीपाः प्रलादिष्टा इवाभवन् ॥,” both suggested probably by “प्रभामहत्या शिखयेव दीपश्रिमार्गयेव त्रिदिवस्य मार्गः । संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च ॥,” of the Kumāra-sambhava (I. 28); in “पाण्डरमातपत्रम्” of Bu., I. 37 c too we may have the influence of “शशिप्रभं छत्रम्” of Ra., III. 16 d. The fortieth verse of Buddhacarita, Canto I, “यस्मिन् प्रसूते

¹ Cowell's Buddhacarita, p. 4, n. 1.

² I tried to secure some information about the Tibetan translation but I did not succeed.

गिरिराजसीढा याताइवा नीरिव भूषणाऽ। मध्यदना चोषणुपम्पार्थं पदाव
 वृष्टिगंगामालभान् ॥," has two verbal agreements (in the same order) with Kumārasambhava, I. 16, "प्रधातर्नीलोत्पलनिदिशेषमपीतिविविध-
 तमायताक्षया । तथा गृहीत तु युगाह्ननाम्बुद्धतो गृहीत तु युगाह्ननाभि ॥" and
 agreement in thought with Ku., I. 23 b, "शृग्सनानकरपुण्ड्रहृष्टे ॥" It
 should be noted that in Aśvaghosa's verse we have an unusual
 conceit, the coming down of lilies and lotuses, both water flowers,
 from the heaven, which could have been suggested only by the
 चक्र of Kumārasambhava, I. 46, coming after वात in the same
 verse and utilised by our author in the second line. When
 Aśvaghosa had written the first half of the verse, his own words
 गिरिराज and वात probably suggested to him the beautiful verse
 in Kumārasambhava, (I. 46) describing the eyes of Gīrījā's
 daughter and also the one (I. 23) describing the effects of her
 birth. So much was our author's imagination haunted by the
 beautiful verses of the popular poet that in the next verse (Bu., I.
 41), "वाता यतु स्पर्शसुखा मनोज्ञा दिन्यानि वासस्वरगतयन्तः । स्वं स
 पूर्वाम्बिके चकाये जज्याल सोम्याचिरनीरितोऽसि ॥," he put in
 some of the unpublished ideas of Ra., III. 14, "दिश प्रसदुर्मुखतो यतु
 सुखा प्रदक्षिणाच्चिर्द्विविरग्निरावदे । यमूर यर्पे शुभगति तत्त्वय भयो हि
 दोकान्युदयाप तात्याम् ॥" The following verses of the Buddhacarita
 are but continuations of these ideas.

We also notice in Bu., I. 15, कवित् ऋषसूर्यमृदगीतीर्यापा
 मुकुन्दामुराजादिभिरः । श्रीयां चलकृष्णदभूषितानां विराजित चोभयार्थंतस्तु ॥,"
 some verbal agreement with a verse in Kumārasambhava,
 ("विवित्कवण्टकिवरमध्युवास" I. 54), and agreement in thought
 and language with Raghuvamśa III. 19, "सुखथवा मङ्गलत्येनिसना
 प्रमोदनृत्यै सह वासयेपिताम् । न केवल सप्तनि मातारीसते एवि च्यत्तम्भन्त
 दिवीक्षासपि ॥" It is possible that the introduction of Asita
 Devala's prophecy of the Prince's future greatness was suggested
 by Nārada's prophecy of Pūrvatī's marriage with Śiva in the
 Kumārasambhava but of course one cannot be sure for the story
 recurs in the other biographies of the Buddha. Aśvaghosa's
 borrowing is, however, rendered possible by the fact that the
 other biographies of Buddha are not earlier than Aśvaghosa's

Buddhacarita.¹ In any case, some influence of Kumāra-sambhava, I. 50, “तां नारदः कामचरः कदाचिलकन्यां किल प्रेक्ष्य पिण्डः समीपे । समादिदैशैकवधूं भवित्रों प्रेमणा शरीरार्द्धहरां हरस् ॥,” over the concluding verse of the Asita Devala episode, “अथ सुनिरसितो निवेद्य तत्त्वं सुतनियतं सुतविहृतवाय राज्ञे । सबहुमानसुदीक्ष्यमाणस्पः पवनपथेन यथागतं जगाम ॥” (Bu., I. 85), where Asita is made to fly through space like Nārada (a real denizen of the celestial regions) is just possible.² The passage in the Buddhacarita (I. 46—51) culminating in “तस्माध्रमाणं न वयो न कालः कश्चित्कच्छ्रौच्यमुपैति लोके । राजामृपीणां च हितानि तानि कृतानि पुत्रैरकृतानि पूर्वैः ॥” may have been suggested by “पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम्” in the Prologue of the Mālavikāgnimitra; but I am not sure on the point. Again in Bu., I. 70, “अप्यच्चयं मे यशसो निधानं कच्चिदधुवो मे कुलहस्तसारः । अपि प्रयास्यामि सुखं परत्र सुस्थेऽपि पुत्रेऽनिमिषैकचक्षुः”, we notice some influence of Raghuvamśa, III. 17, “निवातपद्मास्तमितेन चक्षुषा नुपस्थ कान्तं पिबतः सुताननम् । महोदधेः पूर इवेनुदर्शनाद् गुरुः प्रहृष्टः प्रवभूव नात्मनि ॥”; and in Bu., I. 87, “नरपतिरपि पुत्रजन्मतुष्टो विषयमतानि विमुच्य वन्धनानि । कुलसदशमचीकरण्याविद्यतनयं तनयस्य जातकर्म ॥”, an improvement over Ra., III. 20, “न संयतस्तस्य वभूत रचितुर्विसर्जयेत्यं सुतजन्महर्षितः । ऋणामिधानात् स्त्रयमेव केवलं तदा पितॄणां

¹ The Lalitavistara, despite the view of some to the contrary, must be placed after the Buddhacarita, the Mahāvastu contains much that is very late and the Pāli Nidāna Kathā probably belongs to the fifth century A.D.

² “‘य तन्यसितो नहयिः सार्थं नरदत्तेन भागिनेयेन राजाद्स इव गगणतलादभ्युगम्य समुद्भुत्य येन कपिलवस्तु भग्नानगरं तेनोपसरद्ग्रामदुपसंकन्यं ऋद्धिं प्रतिकृत्य पद्मभासेव कपिलवस्तु भग्नानगरं मविश्य, etc.’” in the Lalitavistara (Lefmann's edition, p. 102) proves nothing, for that work is later than the Buddhacarita and has the additional defect of belonging to the Lokottaravāda school so notorious for its exaggerations. By “कामचरः” Kālidāsa may have meant simply ‘passing at his pleasure by that way,’ (पद्मच्या चरन्) and not ‘able to roam anywhere at will,’ but there was nothing to prevent Aśvaghosa from understanding a reference to the celestial flight of Nārada which Kālidāsa certainly believed in. Asita Devala was a mortal, and power to fly would be attributed to him only in very late times, and this makes me infer the influence of Kālidāsa in Aśvaghosa's story. Post-Aśvaghosian writers would but follow him, adding their own elaborations.

मुमुक्षे स वन्धनात् ॥ १ Lastly the ninety third verse of Buddhacarita, canto I, 'भस्मप्रविगादा यश्चरात्रो भव इव पण्डितः अन्मना प्रतात् । इदमिदमिति इर्प्पेष्ववस्त्रो वहुविष्णुष्टियश्चकर व्यथत् ॥,' shows Asvaghosa's acquaintance with the Kumārasambhava story in I with the text of Ra, III 23, उमारूपाङ्की शरजन्मना पथा पथा जयन्तेन शक्तिपुरान्तरी । तथा तृप्त सा च मुखन माणधी ननन्दतुच्छस्येन दक्षस्मौ ॥ "

After the first canto of the Bu I I I hecarita the influence of the Kumarasambhava in the Ra, raghu vimsa diminishes, but it does not disappear altogether. In Bu, II 26, "श्वेतरं नाम यजोविष्णुटा तु ल्याभिधाना धियमातुहाव" we may read some influence of Ku, I 18 मेनो मुनीनामपि माननीयमात्मानुरूपा विधिनोपयोगे" and Ra, I 33 तस्यामात्मानुरूपायाम् and in the following verse "अथापर भूमिपले प्रियोऽय सनकुमारप्रतिम कुमार । सर्वं तथा शास्यनरे द्वयस्या शश्या महस्याऽपि इवाभिरेमे ॥" the influence of the verse following Ku I 19 १७, काङ्क्षमेषाप सेयो प्रत्येष्वरूपोपये सुरवश्च

Does not Asvaghosa remain in us of his deep acquaintance with the Kumarasambhava of Kalidasa, in Bu, II 30, कलैहि आमीकरवद्वक्षेनोरीकराप्राभिहृतैर्मृद्गै । वराप्सरोन्तर्यमर्मेष्व गृह्णै केलासवत् वद्वृन्द रात् ॥ ? But the two following verses of the Buddhist monk, "वामिभ क्षग्निठिंडितेष्व द्वारेमदै सर्वेषैर्मैथुरेष्व हस्तै । उ तत्र नार्य रमणेष्वभूम्बूङ्ग्विष्णुरैरपविरीचिरेष्व ॥ तरत्वं कामाप्रपञ्चितवानि च्छीभिगृहीतो इविकर्त्तव्यमि । विमानपृष्ठाऽपि मही जगाम विमानपृष्ठाऽपि पुण्यकर्मा ॥", have certainly drawn inspiration from the nineteenth canto of the Raghu vimsa particularly from Verses 16 and 17, तस्य मावरणादृष्ट्य काम्यवस्तुपु नवेतु सक्रिन् । विमानपृष्ठाऽपि चकिरे सामिभुक्तविषया समाप्तमा ॥ यज्ञुलीक्षित्यामन्तर्गतं भूविमङ्गकुटिलात् चीरितम् । मेष्वलाभिरवकृत्व यज्ञत यज्ञपूर्वं प्रणविनीवाप स ॥ विमानपृष्ठाऽपि मही जगाम" is certainly due to Ra, XIX ?

Kings release prisoners on joyous occasions of Valavikāga mātra, act I. The successful monarch Dīpa (Ra. I 17 27) had no prisoner in his realm whom he could release—he therefore had to console himself with the idea that he was himself released from the debt to the ancestors. But the monk Asvaghosa finds room for *Bandha a Mocana*—he makes his Suddhodana free himself from the bonds of his own passion.

Sufficient has been said already by myself and also by my predecessors, Mr. Dhanapati Banerji, Mr. S. Ray and Mr. K. G. Sankara, about the debt of Aśvaghoṣa to Kālidāsa for Bu., III. 13—24, and I need not add anything more here. Bu., IV. 3, “तस्युच्चं परिवायेनं मन्मथाच्छिसचेतसः। निश्चलैः ग्रीतिविकचैः पिवन्त्य हव लोचनैः।” again shows the influence of Kālidāsa ; c.f. Ku., VII. 64, “तमेकदश्यं नयनैः पिवन्त्यो नार्ये न जग्मुर्विपयान्तराणि। तथाहि शोपेन्द्रियवृत्तिरासां सर्वात्मना चक्षुरिव प्रविष्टा॥” and Ra., VII. 12, “ता राघवं दृष्टिभिरपिबन्त्यो नार्ये न...प्रविष्टा॥.” Bu., IV. 4, “तं हिता मेनिरे नार्यः कामो विग्रहवानिति। शोभितं लक्षणैर्दीर्घैः सहजैर्भूपर्णैरिव॥,” may have been influenced by Ra., VII. 15, “रतिस्मरौ नूनसिमावभूताम् etc.”. Bu., IV. 7, “एवं ता दृष्टिमात्रेण नार्ये दद्वशुरेव तम्। न व्याजहुर्न जहसुः प्रभावेणास्य अन्त्रिताः॥” may have been suggested by Ku., III. 51, “स्मरस्तथाभूतमयुग्मनेत्रं पश्यन्नदूरान्मनसाप्यधृष्यम्। नालच्यत्साध्वससन्नहस्तः स्वस्तं शरं चापमपि स्वहस्तात्॥” and Bu., IV. 24—25, “इत्युदायिवचः श्रुत्वा ता विद्वा हव योपितः। समारुद्धुरात्मानं कुमारव्रहणं ग्राति॥ ता श्रूभिः ग्रेत्तिरैभार्वैर्हसितैर्लितैर्गतैः चकुराक्षेपिकाश्रेष्ठा भीतभीता इवाङ्गनाः॥,” by Ku., III. 52, “निर्वाण-भूयिष्ठमथास्य वीर्यं सन्धुक्षयन्तीव वपुरुणेन। अनुप्रयाता वनदेवताभ्याम् अदस्यत स्थावरराजकन्या॥”. Verses 27—53 of this canto, which describe the various attempts of the damsels to capture the Prince's heart, show a thorough influence of the nineteenth canto of the Raghuvamśa, but I do not like to bring out the parallelisms here for obvious reasons. Let readers, who may hesitate to accept my statement, compare the two texts and draw their own conclusions, and I doubt not that they will come to my view. I have already spoken of the decisive character of Aśvaghoṣa's obligation to Kālidāsa for Bu., X. 4. The twenty-third verse of the same canto, “आदिलपूर्वे विपुलं कुलं ते नवं वयो दीप्तमिदं वपुश्च। कस्मादियं ते मतिरक्मेण भैश्चाक एवाभिरता न राज्ये॥,” has an obvious connexion with Ra., II. 47., “एकातपत्रं जगतः प्रभुत्वं नवं वयः कान्तमिदं वपुश्च। अल्पस्य हेतोर्बहु हातुमिच्छन् विचारमूढः प्रतिभासि मे त्वम्॥” Aśvaghosa altered “एकातपत्रं जगतः प्रभुत्वम्” because Siddhārtha never ascended the throne and “आदिल्य” in the altered first line suggested the change of “कान्तम्” in the second to “दीप्तम्”. We notice in Bu., XII. 117, “ततः स पर्यङ्गमकम्प्यमुत्तमं वदन्ध

सुहोरयभोगपिण्डितम् भिनवि तावनुवि नेतदासन न पामि ताप्त् (यावद्?)
 फृत्तुत्यतामिति ॥," the influence of Ku., III. 45, 46, "एर्यङ्गुबन्धस्थिर्तुर्व
 कायमृग्यायत संनिताभवासम् । उच्चनश्चिद्युपर्यनिवेशाप्रकुष्ठाजीविमयाङ्गमन्ते ॥
 भुज्ञम्योद्दद्वदकडाप कणायसकद्विगुणाष्टव्यम् । कण्डप्रभामन्तविमयीडा
 कुम्प्यत्वय प्रनिमतीं दधानम् ॥" We have "पद्मु वर्णम्" in the first line
 of Asvaghosa corresponding to पर्वद्वय of Kālidāsa's first verse.
 But Buddha could have no connexion with a real snake, as his
 predecessor Siva is said to have had in Kālidāsa's second line that
 Buddha's body was coiled so closely as the hood of the sleeping
 serpent—a rather odd conceit! The last verse of the canto,
 "ततो ययुर्मुदमद्वारा द्विकौकरो वसासिरे न मृगाला न पदिष्य । न सत्तुपनत्तिः
 निलाहा कृतासन भगवति निष्ठालामनि", again shows the influence of the
 Kumārasambhava. The first line says that the gods were pleased
 and we would expect to hear in the second and third lines
 of the joy of nature as well, but we find instead the whole
 nature struck dumb. Does not this suggest the influence of
 those beautiful verses in the Kumārasambhava (III. 41-42),
 "लतागृह्णारागतोऽथ नन्दी वामप्रकाशार्पितदेवमये शुखपितैकाङ्गलिसज्जर्वेष
 ना वापलापेति गणान्वयनीर्योत् ॥ निष्ठाम्बन्धुष निष्ठान्तिरेक शुक्राण्डज शन्त
 मृगप्रवारम् । तच्छादनकाननमेव सर्वं विश्रार्पितारम्भमिवावतस्ये ॥ ?" The
 next canto of the Buddhacarita describes the would-be
 Buddha's conquest of Māri. Professor Cowell¹ has suggested
 that Kālidāsa was indebted to this portion of the Buddhacarita
 for some idea in his Kumārasambhava, canto III. What has
 been said already will make this impossible. But Asvaghosa's
 indebtedness to Kālidāsa is also not certain, the two stories are
 different. One verse, however, 'ऐलेन्द्रपुरो ग्रति येन विद्वो देवीऽपि
 रामुत्तरविदो वन्मूर । न चिन्तयदेष तमेव बाष कि चादिचितो न शर स पृष्ठ ॥'
 (Bu., XIII. 16) clearly shows that the author was thinking of
 the Kumārasambhava, for the story of Kāma's hitting at Śiva
 in the presence of Pīrvati is certainly Kālidāsa's own invention.
 Bu., XIII. 30, 31, "महीमृतो धर्मारथ नागा महामुनेविश्वसम्मुखमाणा ।
 मार ग्रति क्षोधविद्वत्तता नि शशसुसूचैर वज्रमित्रे च ॥ शुद्धाधिवासा विदुपर्यप्त्यु

¹ *Buddhacarita* I reface, 111.

सद्वर्मसिद्धवर्धमिव प्रवृत्ताः । मारेऽनुकम्पां मनसा प्रचकुर्विरागभावात् न रोप-
मीयुः ॥,” may show some influence of Ku. III. 71-72, “तपः-
परामर्शचिद्वृद्धमन्योर्भूभज्जुष्टेक्ष्यमुखस्य तस्य । स्फुरन्नुदर्चिः सहसा तृतीयादक्षणः
कुशानुः किल निष्पयात ॥ क्रोधं प्रभो संहरे ति यावदगिरः खे मरुतां चरन्ति ।
तावस्तु वहिर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥.” Śiva burns Madana
himself. But the passionless Buddha cannot do that; he sits
quiet (v. 33). It is others whose eyes burn with rage (v. 30).
The “अनुकम्पा” (“compassion”) of the Devarśis (v. 31) is
inappropriate in the Buddhacarita and can be explained only as
a reflection of the compassionate exclamation of the Maruts in
Kumārasambhava III. 72. Another verse (65) of Buddha-
carita, Canto. XIII, “चमाशिष्फो धैर्यविगादमूलरचिन्तपुष्पः स्मृतिदुद्दिशात् ।
शनद्वृमो धर्मफलप्रदाता नोत्पादनं ह्यर्हति वर्धमानः ॥” shows obvious
influence of Ku., II. 55, “इतः स दैत्यः प्राप्तश्रीनैत एवार्हति चयम् । विप-
वृक्षोऽपि संवर्ध्य स्य छेचुमसाम्प्रतम् ॥.”

I have not attempted comparison of the fourteenth and following chapters of Cowell's Buddhacarita, because they are nineteenth century compositions. Beal's translation of chapters 14—28 of the Chinese version also seems unsuited for comparison on account of its extreme brevity and the many deviations from the original added to the usual shortcomings of a translation of a translation. I must, therefore, take leave of the Buddhacarita, only reminding the readers that the author again and again used the Kumārasambhava, with whose story his had something in common, and that he could not shake off from his memory the Raghuvamśa utilised already for his maiden *Kāvya*, the Saundarananda.

Before taking leave of the poems of Aśvaghoṣa I must once again draw the attention of my readers to the nature of the above agreements. Some people may say¹ that they only prove that of Kālidāsa and Aśvaghoṣa one borrowed from the other but the borrower may well be the former and not the latter. But a little reflection ought to convince one that the

¹ As my friend Mr. Beni Prasad of our History Department said when he read some part of this paper in proof.

resemblances conclusively prove Asvaghosa's indebtedness. Apart from the few decisive cases mentioned already, the extent and the limit of his agreements with Kālidāsa show that he came later. It is his first *Kāvya*, the *Saundarananda*, which agrees verbally with Kālidāsa more—and that chiefly at the beginning—than the later work, the *Buddhacarita*. The *Raghuvamśa*, the work of Kālidāsa which the *Saundarananda* resembles so much, is, on the other hand, the maturest production of Kālidāsa, at least from among his poems. Would a poet in the fulness of his powers turn to another writer for drawing inspiration when he could write so long without help? A writer who never before tried his hands at poetry would rather begin with a good model but would discard it when his own powers would begin to develop. When writing the *Buddhacarita*, Asvaghosa is more original and the points of verbal contact with Kālidāsa are much fewer now. We should notice that though the agreement in subject-matter makes him occasionally draw inspiration from the *Kumārasambhava*, he has not forgotten the *Raghuvamśa* which he has already utilised so well. Lastly, the still later *Sūtrālankāra*, to judge from the three passages preserved in the *Divyāvadāna* (pp 357-64, 382-4, 430-3),¹ is a first rate work with very little obligation to Kālidāsa. Professor Keith has said² about Kālidāsa that he was a poet "not so much of inspiration and genius as of perfect accomplishment based on a high degree of talent." But in my humble opinion, and I hope in the opinion of all other Indian students of Kālidāsa, the remark is not

¹ The third passage containing a touching story of Aśoka's liberality towards the Saṅgha may have been influenced by the story of Raghu's liberality in Ra. V

My informations about the *Sūtrālankāra* are drawn from Huber's preface and French version translated for me by my friend Mr Priyaranjan Sen of the Calcutta University from Narman's Sanskrit Buddhism and from Winternitz Geschichted und Literatur

* Classical Sanskrit Literature p 33

just.¹ It is our Aśvaghoṣa who can be thus described. Anybody who has ever versified with effort in his school boy days, with models constantly before him, will appreciate the force of my arguments about Aśvaghoṣa's indebtedness.

Aśvaghoṣa finding that he could write well and catch the hearts of people through his *Kāvyas* tried his hands at the other important class of literature, the drama, and we have the Śāriputraprakarāṇa. It is much to be regretted that a complete manuscript of the drama could not be discovered.² But the other fragmentary drama³ found with its manuscript and most probably hailing from the same author⁴ gives us an unexpected light on the condition of the Sanskrit Drama in this period. Their perusal shows us that the regular form of the classical drama had been established by this time.⁵ We have here two Buddhist dramas, but even here the Vidūṣaka appears, and strangely enough, the hetaera too. This proves that Aśvaghoṣa had enough classical models to go by, a conclusion already made probable by the many references to dramatic works in the Mahābhāṣya of the second century before Christ.⁶ After carefully going through the fragments published by Professor Lüders I came to the conclusion that Aśvaghoṣa had before him the Mṛchakaṭīka of Śūdraka. Professor Keith has

¹ I have here the full support of my uncle Rai Bahadur Bipin Bihari Mukherji, a great lover of Kālidāsa.

² Professor Luders has given us an account of the fragments with such extracts as could be made out in the *Sitzungsberichte der koniglich preussischen Akademie der Wissenschaften* for 1911, pp. 388—409.

³ Printed in Luders' *Bruchstücke buddhistischer Dramen* (Berlin, 1911), pp. 67—89 and *Sitzungsberichte d. K. P. Akademie*, Berlin, 1911, pp. 409—11. The short allegorical drama in the *Bruchstücke*, pp. 66-67, is left out of consideration here.

⁴ Keith, *Sanskrit Drama*, p. 83 (end).

⁵ See *ibid.*, pp. 80—90.

⁶ As also by the now discovered reference to the Vāsavadattā-Nāṭyadhāra of Subandhu, contemporary of Candragupta, and Bindusāra in Abhinavagupta's commentary on the Nāṭya Sastra (Ranganath Swami Saraswati in the *Proceedings of the Calcutta Oriental Conference*, pp. 203—213, and I.H.Q., I. pp. 261—264).

already noticed some resemblances with that drama but my study adds a genetic connexion, the borrower being Asvaghosa in this case as well. I have no space here for a full discussion of the question and I reserve that for a separate paper. Thus Mṛcchakatika has been believed by many people to be an early drama and it may belong to the first century before or after Christ, for all that is known.¹ The tradition contained in the Avantisundarikathā of Dandin (7th century A.D.) makes its author Sūdraka a contemporary of the Andhra King Śāti.² This Andhra prince may have been either Meghasvāti or Śāti or Skandasvāti, and Sūdraka should therefore be placed somewhere in the first century B.C., or in the beginning of the following century, and would be anterior to Asvaghosa. The Mṛcchakatika seems to me to be the work of some court poet (or poets³), as the Ratnākī, the Nāgānanda and the Priyadarśikā are by Harsavardhana's court poets.⁴

¹ Sanskrit Drama pp 84-5

My Professor the late Dr T. K. Laddu used to point out some influence of Kālidāsa and I believe he was right.

² M. R. Kavi in Proceedings of the Calcutta Oriental Conference p 197. See Avantisundari Kathāśāra, Ch. IV vv 175 ff. The tradition is repeated in some other works see Keith Sanskrit Drama p 129.

³ If न मृच्छकाति दन्ते परिकल्पितोऽत यदेत्युद्योगवद्वक्षापाचयते एषाम् " refers to the composition of the Mṛcchakatikam. 'मृच्छकातिकामा दन्ताम् अप्यादानः कामद्रुष्ट्योगवद्वक्षापाचयते एषाम्' of the Avantisundarikathā (pp 1-2) makes the incidents of the Mṛcchakatikam resemble some incidents in Sūdraka's own life.

⁴ Cf. शीघ्रपरित्यं भास्यमाला चतुर्म् in Kātyaprakāsh I 2 (see Keith Sanskrit Drama, p 171). Rudradāman may have been another king who laid claim to or was allowed to claim the writings of his court poets (Junnagarh Rock Inscription L 14). This interesting inscription shows as the Head of my Department, Professor Dr Acharya emphasises, the full development of Sanskrit literary form by that time. Kālidāsa may easily be placed before it. [The usual neglect of the early Sanskrit inscriptions by our students of Sanskrit literature is much to be regretted.]

Some part of the prologue may have been added after the king's death. "शूद्रकोऽमिं प्रविष्टः" may be simply an euphemism for 'Śūdraka died,' but if it must mean suicide, I may cite the parallel of a similar incident of the first century B.C., mentioned by Strabo; among the persons and things sent by King Pandion to Augustus was a gymnosophist who immolated himself in prosperity in Rome.¹ The large number of Prakrits used by the author of the Mṛcchakaṭikam should not necessarily make him late, for no late drama exhibits so many Prakrits as this one, and Bharata's injunctions about the use of different Prakrits for different classes of people presuppose previous usage of this sort.² I do not believe now that the Trivandrum dramas hail from Bhāsa and I do not therefore feel disposed to accept the usual view³ that the Mṛcchakaṭika is based on the Cārudatta.⁴ So I make Aśvaghoṣa indebted to Śūdraka

¹ Strabo's Geography XV. 7.3 (MacCrindle, India as described by Classical Writers, p. 78). An earlier incident of a similar character is on record about Kalanos, contemporary of Alexander.

² The inscriptions of Aśoka show the formation of different Prakrits in different localities as early as the third century before Christ. And the author of the Ḗk-pratiśākhya (II. 16) indicates by the names Prācyā-padavṛtti and Pāñcāla-padavṛtti for the hiatus of *a* after *e* and *o* respectively the presence even in that early age of one characteristic difference between Śaurasenī and Māgadhi.

³ E.g., Keith in Sanskrit Drama, pp. 128, 130.

⁴ This is not the place to discuss the vexed question of the authorship of Pandit Gaṇapati Śāstri's dramas but one thing may be mentioned. Bāṇabhaṭṭa says about Bhāsa "सूतशरकातारमैर्निर्दिक्षेहूभूनिजै। सप्ताकैर्यं शो लेने भासो देवकुलैरिब्," whereas the Trivandrum dramas have no *patākā* in them and hardly any *patākāsthānaka*. The Cārudatta is certainly an abridged version of the Mṛcchakaṭikam and not its original. Sajjalaka's humorous statement about the utility of his sacred thread, "नन्दिदं दिवा वस्तुत रात्रौ कर्मसूल भविष्यति" in the Third Act of the Cārudatta (p. 56), must be containing an allusion to the contrast between the Pūrvamīmāṃsā Sūtra and the Vedānta Sūtra which can be understood only after Śāṅkara's refutation of the *Jñānakarma-samuccaya* theory. Vasantasenā's remonstrance "इदं नादु वह्नावेहि" after

and not to in earlier Bhāsa. Asvaghosā's preference of the Mṛcchakatikā over the dramas of Kālidāsa may be due to greater acquaintance, the reputed author being a king, or the work being nearer in point of time. A better reason may lie in the greater '*cisaya-rati para*' character of Sūdraka's drama.¹ Asvaghosā's purpose was to rescue man from *cisaya-rati* and he would best serve his purpose by making his characters begin with enjoyment and end with renunciation, as in the case of the Saundarananda. But the fragments are not sufficient to indicate the total absence of Kālidāsa's influence in the dramas of Asvaghosā. "विद्यु—भो धानजय मिथ्य मित्तमित्तम्" soon after "थथ यानेऽदक्षम्" for example, in the latter drama of Asvaghosā (fragments 13 and 109 of the Kusān M S)² might suggest the influence of Mālavikāgāndhīmītra, Act II, "देवी—णित्तुर्दु अब्दवत्तो मञ्जसविहिम् । विद्युपक—भोदि, विस्तय पाणमेऽथ तुवरावहि ।" The characterisation of the hero (Somadatta) and his mistress (the hetaera Magadhavatī) is *Cakravālamuthuna* by Dhānañjaya, during their love quarrel, in Frag. 10a 3 and 11a 3) "न मे प्रिय यच्छवाकमित्युनस्य [कलहः?]" etc.) may be due to Śikuntalā, Act III, "नेपथ्य—यद्यवाकवदु भास्त्वं दि सहस्रं य चम्पियदा रथयी" It should be remembered that a pur of Cakravālas habitually separates everyday, whereas Somadatta and Magadhavatī seem to have separated but once. "पारावतमित्युनस्य दृष्टि कथ विद्युहा जात ?" in 10b 3 is more appropriate and thus makes me infer the influence of Kālidāsa in the

the Cet, ए ए ए ए अविलमित्यावाक्यवद् दुर्दिव्ये उत्तमिद्' (Cārudatta, Act IV, end) certainly shows knowledge of the descriptions by Vasantiśeṇa and the Vita drawn out to an inartistic length in the Fifth Act of the Mṛcchakatikā. The Pishācrodus are not the only persons in India to challenge Gaṇapati Śāstrī's theory. See Bhāsa another side in the *Zeitschrift für Indologie und Iranistik* II 247–264 by C Kunhan Raja, another native of Malabar.

¹ No quotations from the Mṛcchakatika are needed to establish the point. But one from the Kārpūtraprakarana will prove of interest (*ma)hato lhu amodo gantikal ule* (h. IV r. 5 l. 3 p. 334) Lüder's Fruehsticke p. 70 and Sitzungsberichte p. 410

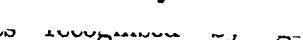
expression *Cakravākamithuna*. The meagre character of these tantalising fragments is much to be regretted.

Some people will here object that the dramas of Kālidāsa show a Prakrit much later than the Prakrit of Aśvaghoṣa. This I answer by a question—have we a single manuscript of any of Kālidāsa's works even half as old as the Palm-Leaf Manuscripts of these fragments discovered in Turfan? Thanks to the efforts of the grammarians and the uniform usage throughout India, the Sanskrit language has remained unchanged for centuries and the scribe or the Pandit never requires to alter the Sanskrit text he is copying or using *to his own contemporary or local type*. Not so has been the fate of Prakrit. The Prakrit language had more or less of the vernacular in it and it has changed so much as to make Prakrit of one period or locality almost unintelligible in another. Prakrit manuscripts or Prakrit portions in manuscripts of Sanskrit dramas have therefore suffered hard in the hands of these scribes or scholars, with the result that the same Prakrit text will be found in bewilderingly different forms in different manuscripts. Is not the difference between the Prakrit of the Bengali recension of the Śakuntalā and the Prakrit of its other recensions well known? A glance at the profuse *variae lectionis* at the bottom of any page of Professor Sten Konow's *Karpuramañjarī* will give an ocular demonstration of the great ~~freedom~~ that has been taken with Prakrit texts by transcribers.

P. 111, l. 28

For पढ़ै or पढ़ए instead of the only correct पढ़दि or पढ़दे.

read पढ़दि or पढ़दे instead of the only correct पढ़इ or पढ़ए.

down to the regular types 

That an acute philologist like Professor Konow, fully acquainted with the best principles of western text scholarship, had occasionally to abandon the evidence of all his manuscripts for the sake of consistency or agreement with the grammarian's

¹ Granth... text, p. 54.

dicta¹ should make us ponder. I shall therefore hear of any argument about date based on the character of Prakrit only if contemporary manuscripts are compared. Is it proper to compare the Prakrit of a manuscript written in Kuśān script² with the Prakrit of our modern manuscripts and draw conclusions about the relative age of their authors? We should remember that no Prakrit is illustrated by the fragments in the Central Asian script,³ and our information about Asvaghosa's Prakrit is based on the manuscript in Kuśān script. There can also be difference of opinion about the antiquity of Asvaghosa's Prakrit. Professor R. L. Turner, for example, has not seen eye to eye with Professor Keith on the subject.⁴ Lastly I may draw attention to the archaic character of the Prakrit portions of Mahendravikramī-varman's *Mitta-vilāsa prahasana*, noticed by Professor Keith himself,⁵ resembling the Prakrit of the so called Bhīṣa whom the Professor would not assign the late date of the seventh century. All this proves that the antique character of the Prakrit of a drama depends more on the age of the manuscripts or the province of their circulation⁶ than on the age of the author.

I have shown above that some passages in Asvaghosa's writings show certain influence of Kālidāsa, and the cumulative effect of the other agreements will certainly support my contention. Kālidāsa is therefore earlier than Asvaghosa. His writings were also so very popular in the first or second century

¹ Karpūramāñjarī Preface p. xxii

Lüder's Bruchstücke buddhistischer Dramen pp. 3–11
The concluding sentence Auf jeden Fall aber bleiben sie die ältesten
Handschriftenreste die uns überhaupt aus Indien erhalten sind⁷
should be particularly kept in mind

² Lüder's C I 2 and 4, Sitzungsberichte pp. 390–2

³ See his review of Keith's Sanskrit Drama in J.R.A.S. 1925
pp. 174–6

Sanskrit Drama, p. 185

⁴ The manuscripts of the Trivandrum dramas hail from the extreme south where Prakrit would be best preserved among Prakritic vernaculars

A.D.¹ even in distant Sāketa, that the monk Aśvaghoṣa, wishing to convey lessons of religion, had to go out of his way and write in the form of Kāvyas (and also of Nāṭakas).² This makes Kalidāsa earlier than Aśvaghoṣa by at least a century or two. Why should we then refuse to place Kālidāsa in the first century B.C., the traditional date for our greatest poet, when the presence of a Vikramāditya, King of Ujjayinī, is now seeming to be not impossible?³ I have no faith in tradition unsupported by other evidence, but I accept this particular tradition because there are some indications in favour of its correctness. That the Jain story makes the presence of a Śaka-extirpating Vikramāditya probable in the first century B.C. whose historical and geographical setting it conforms to, does not necessarily place Kālidāsa in that century. But the comparison between Aśvaghoṣa and Kālidāsa has indicated some such date for the latter and his works, particularly the Raghuvamśa, point in this direction, as I shall show below. I believe with most scholars that there is a background of contemporary history and geography in the Raghuvamśa and that

¹ i. e., the date of Aśvaghoṣa, which has to depend on that of Kaniska for Buddhist tradition is unanimous in making him Kaniska's contemporary. Some scholars make Kaniska begin his reign in 78 A.D., and others would have him reign from 120 A.D. I shall not enter into any discussion of this vexed question here nor shall I mention my own preference. It is sufficient for my purposes to suppose that Aśvaghoṣa must have lived about 100 A.D. in either case. His contemporary, Kuṣāṇ king would be Kaniska II according to Mr. R. Kimura (I.H.Q., Sept. 25, pp. 415-422).

² Students of Vedānta Literature will recollect the necessity Madhusūdana Sarasvatī, the author of the Advaitasiddhi, felt for writing in the terminology and form of Navya Nyāya, without which he would not have been heard in Bengal in that age.

³ Rapson in Ancient India, p. 143 and later, in Cambridge History of India, Vol. I, pp. 532-3. I have given below (pp. 146-8n.) two extracts from the C.H.I. on the subject. The legend of Kālakūcārya, Gardabhilla and Vikramāditya is contained, besides the Prakrit text published by Professor Jacobi in Z.D.M.G., vol. 34, pp. 258-278 (Vikramāditya mentioned on p. 267), in the Sanskrit Prabhāvakacarita of Candraprabhasūri (N.S.P., Bombay, 1909), pp. 36-46, and in the Kālakūcārya Kathā published by the Āgamodaya Samiti as appendix to the Kalpa Sūtra (Bombay, 1920).

conclusions about the author's age can be drawn from the work. But others have read this background differently. Though few scientific scholars have placed the Raghuvansha in the first century before Christ, I do not lose heart for the 4th or 5th century theory is not universal. Though some scholars would place Kālidāsa in the reign of Samudra Gupta and Candra-Gupta II, others would make him contemporaries of Kumāra-Gupta or Skanda-Gupta, and some will have him in the time of Yaśo-dharman. But all these gentlemen follow the same principles and have worked on much the same lines. I therefore venture to attempt below a comparison between the political and geographical settings of the Raghuvansha and the conditions of the first century B.C., following the self-same method.

The fact that Kālidāsa omits in the sixth canto of the Raghuvansha some kings described as conquered by Raghu in the fourth and mentions some omitted there shows a purpose and certainly indicates that the two cantos were considerably influenced by contemporary history. In the fourth canto the following countries or peoples are described as conquered by Raghu—"The eastern provinces" (v. 34), Sahma (35), Vanga (36-37), Kalinga (38-43), Pāndya (49-50), possibly Kerala (54), Aparānta (58), Pūra-ikas (60-64), Hūnas (68), Kūmbojas (69-70), Mountaineers of Utsavasanketa (77-78), and Prāgyotisa (81-84).¹ In the sixth canto the following provinces are represented as sending suitors for Indumati's hand—Magadha (21-25), Anga (27-30), Avantī (31-36), Anūpa (37-41), Śūrasena (45-52), Kalinga (53-58), Pāndya (59-66) and Uttara Kōṭala (68-79), of course, "धार्य भास्त्राद्यते" of v. 82 lets us know that there were other princes besides, but as they have not been named, Kālidāsa must have had a reason² for their omission. Kālidāsa does not describe in detail Raghu's conquest of Magadha or Anga but

¹ Not Prāgyotisa (31-32) and Kāmarūpa (83-84).

² Their want of importance.

he slurs over it in only half a verse; his actual words are “पौरस्यानेवमाक्रामन् तांस्तान् जनपदान् जयी । प्राप तालीवनश्यामसुपकण्ठं महोदधेः ॥.” The vagueness of expression should be particularly noted. Kālidāsa, therefore, did not want to offend the reigning princes of Magadha and Aṅga. For both he seems to have had great regard, as I shall show below. The only kings who appear on both the lists are those of Kalinga and Pāṇḍya. I shall show that Kālidāsa had some pique against them or at least no love for them.

Let us study the two lists a little carefully and let us proceed canto-wise. The kings of Magadha and Aṅga are mentioned explicitly only in the sixth canto and I may omit them for the present. Suhma and Vanga are separately mentioned. They were therefore distinct principalities and were not included in the home province of Magadha which was certainly the case in the Gupta period.¹ In IV. 38, we are told that Raghu marched towards Kalinga, being shown the way by the Utkalas. There was therefore no fight with the Orissans who may have had no separate kingdom in Kālidāsa's time or have been too insignificant for conquest. But Samudra-Gupta “subdued all the chiefs of the forest countries, which still retain their ancient wildness, and constitute the tributary states of Orissa.”² The Red-Arm (foreign?) dynasty reigned in Orissa from 323 A.D. to 474 A.D., after which came the Keśaris who reigned in glory till 1132 A.D.³ But there is a blank before 323 A.D. and Kālidāsa seems to have lived before this date. Kalinga comes next and in discussing its historical bearing I may include the corresponding portion of the sixth canto.

¹ See R. D. Banerji's History of Bengal (in Bengali), Vol. I, Ch. 4 (also ch. 3 for the condition of Bengal during the centuries intervening between the decline of Maurya power and the rise of the Guptas).

² Smith, E.H.I.⁴, p. 300.

³ Hunter's Orissa, Vol. I, pp. 206, 232, and Vaidya's History of Mediæval India, Vol. I, pp. 319, 326.

That the Kalinga chief is mentioned in the sixth canto indicates that Kalinga was a principality of some note in Kālidāsa's time. But his descent at the hands of Raghū indicates Kālidāsa's lack of sympathy for the Kalingans. Kālidāsa did not scruple to wound the family pride of the reigning king. Why, he must have had some grudge against him or his family as Ra. VI 58, "प्रलोभिताप्याकृतिलोभनीया विद्युरागावरजा वयेनम् । रक्षापापतव दूरदृष्टा नीत्येव रक्षमि प्रतिदृग्देवता ॥," indicates. Not only is the appearance of the king suggested to be non attractive, he is himself likened to adverse fortune, a punishment that our poet has not inflicted on any other unsuccessful suitor. Kālidāsa's attitude may be due to personal reasons—he may have experienced ill-treatment at the hands of the king of Kalinga, or to political reasons—there may have been some long-standing quarrel between the Kalingans and Kālidāsa's own province.¹ Which explanation is more correct is certainly impossible to decide. But if we are permitted to consider the political explanation, some indication of date may be obtained. No political quarrel between Malwa and Kalinga is known in the Gupta period. But such a quarrel is intelligible in the first century BC. Ujjayini was at that time included within the empire of the Andhras or was closely

¹ I follow MM H P Shastri (J B O R S 1915 pp 197 ff) and others in believing Malwa to have been our poet's home. I do not believe in Pandit Manmathanath's theory of Bengal as the home of Kālidāsa. A Bengali to use an expression of my late colleague at Rangpur Professor Suresh Chandra Datta Gupta, M.A. would not say "बंगल बाजार तथा" etc (Ra. IV 36). The Pandit's arguments do not stand criticism and non refutation by serious scholars do not make them plausible. "कृष्ण एवा वद्यते भवति अस्मिन्देशास्त्राणां दीप्तिरेकं प्रवर्णित्वा तामां भूषणादित्वा" etc (Ra. L 28) too to quote another friend Mr Sudhārpana Kumār Sen Gupta, M.A. of the same College shows the province of Kālidāsa's love and habitual residence. Lastly even Bengal tradition, as my grandfather Dr Sir J C Banerji was emphasising the other day is uniform in associating the name of Kālidāsa with Ujjayini. The statement that the solar calendar has been peculiar to Bengal and that throughout her history shows a lamentable ignorance of facts or wilful neglect thereof. The puerile argument that the name of Kālidāsa is characteristic of Bengal does not even deserve refutation.

connected with them¹ and the Andhras and the Kalingans were neighbouring peoples and rivalry and frequent mutual aggressions would be natural in such cases. One Kaliṅga king of the preceding century, Khāravela, made much mischief in neighbouring territories and Puṣyamitra² of Magadha (with whom Kālidāsa was certainly in sympathy) and the Andhras and their feudatories, the Rāṣṭrikaś of the Marāṭhā country and the *Bhojakas of Berār* (*the kinsmen of Indumati, Kālidāsa's heroine*) felt the steel of his arms.³ Kālidāsa may have had Khāravela in mind when he likened a remote ancestor of the reigning king of Kaliṅga to “प्रतिकूलदैव” for the Vidarbha princess Indumati. There was hardly any Kaliṅga kingdom of note in the fourth or fifth century A.D. Samudra-Gupta seems to have marched through the same province but he had to encounter several chieftains and the province was divided into petty principalities.⁴ I would therefore consider Kālidāsa's description truer to the conditions of the first or second century B.C. Ra., VI. 54, “अस्ते महेन्द्रादिसमानसारः परिमहेन्द्रस्य महोदयेश्च । यस्य चरस्त्वैच्य-गजच्छ्लेन यात्रासु यातीव पुरो महेन्द्रः ॥” with its repetition of *Mahendra*, might suggest to the Gupta period theorists that Kālidāsa was thinking of Mahendra of Kośala or Mahendra (Mahendragiri?)⁵ of Piṣṭapura of Samudra-Gupta's Allahabad Inscription. But such a conclusion is barred by the fact that Hariṣeṇa mentions

¹ C.H.I., I, pp. 531—4.

² If Bahasatimitra of the Hāthigumphā Inscription is identified with Bahasatimitra of the Pabbosā Inscription, the king of Magadha cannot be Puṣyamitra, but must be some successor of his. In any case, he was a Śūṅga and Kālidāsa seems to have been in sympathy with the whole house.

³ Hāthigumphā Inscription of Khāravela, ll. 4, 6, 12 (J.B.O.R.S., 1917, pp. 454—7); Rapson, C.H.I., I, pp. 535—7, and Smith, E.H.I., pp. 209, 219.

⁴ Allahabad Inscription, ll. 19-20 (Corpus Inscriptionum Indicarum, Vol. III, p. 7).

⁵ Mahendra according to Jouveau-Dubreuil (A.H.D., p. 59), and Fleet (C.I.I., III., p. 7, n. 2, ll. 34—6). But Professor Dr. Bhandarkar (I.H.Q., I., p. 252) prefers to connect *giri* with *Mahendra* and not with *Kauttūraka*. [But differently G. Ramdas in *ibid.*, 679ff.]

two Mahendras between whom we cannot possibly choose the man Kākalīsa could have referred to and they are both too far removed from the Mahendra hill to be rightly called "महेन्द्रस", and the former could not be also called "(विर) नारदपूर्ण". Besides, a poet of Kākalīsa's type would hardly be so prosaic as to mention Samudra-Gupta's adversary by his real name and not by a synonym. The verse rather suggests to my mind an indirect allusion to the Mihā-Megha-vāhana (=Mahendra) dynasty to which Kharavela belonged.¹ If Mr Jawaharlal is justified in identifying these Mihā-Megha-vāhanas with the Puranic Meghas of Kosala (whence Kharavela's family certainly came), the dynasty must have passed away in the first century A.D., for the Puranas mention only nine kings in the line² and they could hardly reign for more than a little over two centuries.

The next king mentioned as conquered is that of the Pāndvas. Some people, believing in the first century B.C. theory want to make capital of the non-mention of the Pallavas, who reigned in the province between Kalinga and the territories of the Pāndvas from the end of the second century A.D. till the ninth century or as an insignificant power much later. In Samudra-Gupta's time the Pallavas were an important people and Kosala-Vishnugupta, whom Samudra-Gupta is represented as having defeated, was certainly a Pallava. In Yuan Chwang's time too the Pallavas were an important power. But I do not feel disposed to draw any conclusion from the non-mention of the Pallavas by Kākalīsa for he also

¹ Hāhāka, 11 Inscription, 1.1 (J.R.O.R., III, pp. 42, 43, 45). The fact that an inscription of Kharavela (Luders 1347) mentions another king of Kākalīsa, Kadipati (Luders 1348 = Valabhapura) with the title Mihā-Megha-vāhana shows that it was a family epithet. See R.D. Banerji's note in J.R.O.R., p. 50.

² "त्रिवृत्युपास्तः त्रिवृत्युपास्तः त्रिवृत्युपास्तः त्रिवृत्युपास्तः त्रिवृत्युपास्तः" (Pargiter D.E.A., p. 51). That Mr Pargiter puts this (and some other dynasties) in the third century A.D. due no go against us for Mr Jawaharlal (J.R.O.R., III, p. 44 n.) has it written that some of these dynasties were contemporary with the Andhras and that Mr Pargiter has not here understood the Puranas correctly.

omits the Colas who were certainly an important power as early as Aśoka's time and as late as the twelfth century A.D. Kālidāsa may have omitted to mention other South Indian states because they were unimportant or because he himself wanted to avoid prolixity. अनाशास्त्रजयः in Ra., IV. 44, as interpreted by Mallinātha and others, may indicate that the southern powers were too insignificant for Raghu's steel. In any case, our poet had not set out to write history and what allusions he makes are only incidental. Kālidāsa has, however, suggested Pāṇḍya to be the most important king of the South in his day : “दिशि मन्दायते तेजो दक्षिणस्यां रवेरपि । तस्यामेव रघोः पाण्ड्याः प्रतापं न विषेहिरे ॥” (Ra., IV. 49), “अनेन पाण्डौ विधिवद्गृहीते महाकुलीनेन महीन गुर्वीं । रत्नानुविद्वार्थमेखलाया दिशः सप्तती भव दक्षिणस्याः ॥” (VI. 63). Whether this was deliberate or not is uncertain. If it was deliberate, we have an interesting bit of historical information. South Indian history is still wrapped in great obscurity and full informations about the mutual relations of the three Southern Powers during the few centuries before and after the Christian era are not available. *The historians of South India will kindly investigate the bearing of this fact on the date of Kālidāsa.* I have no choice but to leave the question undecided. But one thing may be mentioned here. We know from Strabo (Bk. XV. 4, 73) that a Pāṇḍya king sent an embassy to Augustus Cæsar in the last quarter of the first century B.C.¹ Similar information is not on record about the two other powers, particularly about Kerala which had a western foreign trade. This may indicate the pre-eminence of the Pāṇḍyas in the first century B.C. That king is represented by Strabo (XV. 73) as laying claim to a suzerainty over 600 princes ; they might mean the numerous Tamil chieftaincies of the three states. It is true that Strabo says the king was Poros and not Pandion according to some writers but the latter should be preferred on *a-priori* grounds,

¹ MacCrindle, Ancient India, as described by Classical Writers, pp. 9, 77, and C.H. I., Vol. I. p. 597.

for since Alexander's famous fight with a King Poros, 'Poros' would become the usual type for an Indian prince's name to an uninformed westerner. A Pandion may be mistakenly called a Poros, but not the other way. Mr Rawlinson's preference for 'Poros' does not therefore commend itself to me. Could not a Pāndyan sending an embassy to Rome get a letter written in Greek when trade with the west had been established long? Mr Rawlinson's suggestion that the King was a Kśatrin monarch, cannot be accepted for no such reigned in India as early as 23 B.C.¹ The Periplus of the first century A.D. mentions (§54) the Kingdoms of Cerobothra (Kerala putra) and Pandian but we find no mention of the Colas or their kingdom, though two Cola ports (Poduca and Sopatma) are named (§60). Is this not suggestive? One may also recollect here the special mention of the Pāndyas in the extant fragments of Megasthenes.² To this may be added the fact that the inscription at Hāthugumpha mentions (l. 13) Khūravala attacking the Pāndya king in the twelfth year of his reign, and the kings of Cola and Cera countries are not mentioned. Immediately after the reference to the despoiling of Anga and Magadha (l. 12) we have this reference to the Pāndya-räja and there seems to be a summing up of the conquests and the mention of its effect in the following line. We may therefore believe that no portion of the inscription has been lost that made any reference to conquest of, or diplomatic relations with, the Colas or the Ceras. This may justify the conclusion that the Pāndya was the chief power in South India in the second century B.C. Kankāla Cola in the first or second century A.D. may have turned the balance against the Pāndyas for the first time.

I cannot draw any conclusion from the mention of the king of Pāndya as "राजावस्तु शुभं नामम्" (Ra., VI 59). That

¹ India and the Western World p. 108

² *Sis. th. E.H.I.*, pp. 265 ff. *C.H.I.*, I., pp. 180 ff., 702 3.

³ MacCrindle *Ancient India, as described by Megasthenes and Arrian*, pp. 201, etc.

Uragākhyā pura means Nāgapura, as explained by Hemādri or Mallinātha, or Nāgapattan in the Rājamahendry district, as suggested by Nandargikar,¹ is impossible. C. V. Vaidya, in a paper on "The Pāṇḍyas and the Date of Kālidāsa,"² identifies "उरगाक्ष्य पुर" ('the city named *Urāga*') with Uraiyūr and infers that Uraiyūr was the Pāṇḍya capital before the Colas under Karikāla conquered the Pāṇḍyas and established their own seat there. But history or legend nowhere records that Uraiyūr ever was a Pāṇḍya capital; the indications are rather just the other way. Leaving out pre-historic times, when North Mañalūr may have been the Cola capital,³ Uraiyūr was certainly the chief seat of Cola Government in the historical period. Karikāla Cola shifted the capital to Kāveripattinam⁴ but before that Uraiyūr must have been the Cola headquarters. But it is not, of course, impossible that a Pāṇḍya was reigning in the first century B.C. at a conquered capital, as Vaidya believes and K. G. Sankara doubts,⁵ but want of facts should deter us from making this assumption. The identification of *Uragākhyā pura* with Uraiyūr I therefore consider as unsuccessful.⁶ Madura, so far as is known, was the earliest Pāṇḍya capital. Mr. Sankara has laid North Indian students under great obligation by informing them⁷ that the Tamil name of Madurā is Alavāy = 'Snake'; *uragākhyā pura*

¹ *Raghuvamṣa*, 3rd ed., Bombay, 1897, notes, p. 123.

² A.B.I., II, pp. 63—8.

³ See V. V. Iyer's interesting paper "The Adventures of the God of Madura" in *Indian Antiquary*, 1913, pp. 65—72. [Had the legend recorded there any genetic connexion with the story of the Kumārasambhava?]

⁴ S. K. Aiyangar, *Ancient India*, p. 93.

⁵ A.B.I., II, pp. 189—191.

⁶ But Mr. Sankara's objection that *ākhyā* shows that *urāga* or *uraya* could not be the first part of the name—as *gajasāhvaya* means Hastināpura and not Gajapura—is not convincing. We say *gajasāhvaya pura* and not *gajāhvaya pura* in the case of Hastināpura, and we have on the other hand cases like कपिलावस्तु चूँ for Kapilāvastu, e.g., in *Buddha-carita* (I. 94) and *Lalitavistara* (ed. Lefmann, Vol. I., pp. 101, 113).

⁷ In the paper in A.B.I., cited above.

can therefore be none other than this famous city. Kālidāsa shows himself in Ra., IV 49—50 and VL 60—63 as well acquainted with the Pāndyas and he must have travelled widely in that land, this bit of local touch may be due to the knowledge thus obtained. In spite of phonetic resemblance we should set aside Mr Vaidya's equation and prefer Madurā as the Pāndya capital meant by Kālidāsa, especially when Raghu enters the Pāndya territory long after crossing the Kāveri (Ra., IV 45) on whose bank Uraiyūr certainly was. Uraiyūr or Madurā, "राय्यास्तुर," gives us no help for date. But does non-mention of Pāndya patronage of letters in the sixth canto of the Raghuvamśa (as in the case of the king of Anga, Ra., VI. 29) indicate that Kālidāsa lived before the age of the famous Tamil Sangam?¹

After conquering the Pāndyas, Raghu proceeds towards the western coast. Whether Verse 51 (भयेत्तदृष्टिभूपापा देन केरल्यो
मित्राम् । अष्टकेतु चमूरेषुश्वर्यंप्रतिकीर्त्त ॥) indicates an actual fight with the Keralans or mere passage through their territory is not certain. Verse 58 tells us that the king of Aparīnta yielded tribute to Raghu. We are familiar with this name in the inscriptions of Asok. Scholars who believe that Kālidāsa's description of Raghu's dig-nirjaya is based on the conquests of the Gupta kings could seek for the parallel to this conquest of Aparīnta in Samudra-Gupta's conquest of Devarūstra = Mahārāstra. But Jouveau Dubreuil * calls into question the identification of Devarūstra mentioned in the Allahabad Pillar Inscription with Mahārāstra and himself places it in the Vizagapatam district.* There is therefore no parallelism between Kālidāsa's description and the description in the Allahabad Inscription. One should note here that Kālidāsa makes Raghu

¹ Second and third centuries after Christ (S. K. Atreya's Ancient India, Ch XIV. Beginnings of South Indian History Ch IV). K. V. S. Iyer's theory of a much later date is not accepted by scholars. See h. G. Sesha Iyer in I H Q I 473 82 643 52
A.H.D. p. 60

* Prof D. R. Bhandarkar accepts this identification (I H Q, I, p. 244) [But G. Raundas (*ibid.*, p. 687) pleads for Mahārāstra.]

keep to the extreme west and avoid Central Deccan. We have a poetical significance here : Raghu should not be represented as conquering the country of his future son's would-be father-in-law, the king of Vidarbha (or his overlord, the Andhra king, if he had any). There may be also an historical reason : Kālidāsa may have wanted to avoid the conquest of the Andhra territory, because Ujjayinī was politically connected with it in his time which was certainly the case in the first century B.C.¹ Vikramāditya who, according to Jaina tradition, came from Pratiṣṭhāna and drove out the Śakas from Ujjayinī about 57 B.C. may have been also related to the Andhras.² Non-conquest of Avanti follows as a matter of course, for Raghu has been already made to take a more westerly direction. I do not therefore deduce any conclusion about date from the avoidance of Avanti, as Mr. Dhanapati Banerji has, for example, done,³ particularly because this would be intelligible in any century—Kālidāsa would certainly avoid the indignity of his own province.

We have next the conquest of the Pārasikas. As the passage is important, I shall quote all the verses : पारसीकांस्ततो जेतुं प्रतस्ये स्थलवर्तमना । इन्द्रियाख्यानिव रिंस्तन्तवज्ञानेन संयमी ॥६०॥ यवनीमुखपदानां सेहे मधुमदं न सः । वालातपमिवाडजानामकालजलदोदयः ॥६१॥ संग्रामस्तुमुलत्तस्य पाश्रात्यैरव्यसाधनैः । शार्ङ्गकूजितविज्ञेयप्रतियोषे रजस्यभूत् ॥६२॥ भलापवर्जितैर्तेषां शिरोभिः रमश्रुत्वैर्महीम् । तस्तार सरधाव्यासैः स चौद्रपट्टैरिव ॥६३॥ अपनीतशिरस्याणाः शेषास्तं शरणं ययुः । ग्रण्यापातप्रतीकारः संरभ्मो हि महात्मनाम् ॥६४॥ विनयन्ते स्त तद्योगा मधुभिर्विजयश्रमम् । आस्तीर्ण-जिनरक्षासु द्राचावलयभूमिषु ॥६५॥ Verse 60 tells us that Raghu went by a *land route*, which shows that there was an alternative sea route. The Persians were therefore conquered in Persia and not in Gujerat or Sind, as is often

¹ C.H.I., I, pp. 531—3.

² Mr. Harit Krishna Deb in the Zeitschrift für Indologie und Iranistik, Vol. I, pp. 250—302, identifies him with Gautamiputra Satakarni and places the latter in the middle of the first century B.C.

³ Q.J.M.S., Vol. X, pp. 79-80.

believed.¹ This verse remains in our mind in *ākāñīśā* for learning the result of this expedition and the following verses therefore cannot tell us of a different conquest. Consequently यज्ञि in V 61 means a Persiandy and Mr Sankara is not justified in saying "In the *Raghurāmā* (IV 61), Raghu is said to have defeated the Yavanas on his way from Trikūta to the land of the Pārasikas, i.e., in the Indus delta,"² nor also any other scholar who believes that Raghu separately defeated the Yavanas and the Pārasikas. What our text warrants us is that Kālidāsa has confused the Persians with the Yavanas. This is remarkable for our poet who is so very accurate in his observations and expressions. The fact has a very important bearing on the date of Kālidāsa. Since the middle of the third century before Christ the Parthians were reigning in Persia and their rule continued till 225 A.D. Prior to them the Greeks were ruling there. When the Arsacids came to power, the Greek population was not driven out but remained in Iran. Eastern Iran which probably Kālidāsa means is the land of the Pārasikas conquered by Raghu had in the first century B.C. a strong Greek element in its population, the residuum of the previous Bactrian Greek ascendancy, some petty Yavana chiefs were also reigning in this region about this time.³ To this should be added the fact that the Parthian kings called themselves *Philhellenes* and struck coins with Greek legends, they were more Hellenistic in culture than Persian. Under such circumstances Kālidāsa could well confuse between the Yavanas and the Pārasikas in *Persia* (Eastern Persia?). Does not this place Kālidāsa in the Parthian period? Non mention of the Yavanas in the Gupta inscriptions, particularly in the Allahabad Pillar Inscription of Samudra-Gupta, distinctly

¹ I am very glad to find Mr Dhanapati Banerji (*ibid.*, p 94) emphasise this point. For maritime commerce between Barygaza (Broach) and Persia in that early period see the *Periplus of the Erythrean sea*.

² IHQ I p 313

³ OHI, Vol. I Ch. XXIII

shows, if any proof is necessary, that there was no Yavana power or population to the frontier of India in the Gupta period. Professor Dr. D. R. Bhandarkar, with whom I was discussing the question in March 1924, told me that "Kālidāsa has confused between the Greeks and the Persians and that is all." He did not want me to go further than that. But I cannot help doing this as I am fully convinced of the habitual accuracy of Kālidāsa's expressions. Kālidāsa mentions the Yavanas and the Yavanas alone (and not the Pārasikas) as encountering the Śuṅga army in his Mālavikāgnimitra and other evidences indicate that Puṣyamitra had actually a tussle with Yavanas (and not Pārasikas). I therefore explain this single confusion of Kālidāsa¹ by the large Yavana element in the Persian (especially East-Iranian) population of the first century B.C. Verses 61 and 65 tell us of the plenty of vine in the country of the Pārasikas and this is still true of certain parts of modern Persia and Afghanistan.² Verse 62 informs us that the Persians fought on horseback. We know from Herodotus (Bk. I. §136) of the Persian fondness for horsemanship and Bactria which may have been the place where Kālidāsa makes Raghu fight the Persians³ was noted both for horses and the vine.⁴ The mention of beards of the Persians has, strangely enough, caused some trouble to a scholar of great note, because 'the Parsees are clean-shaven and so must have been their ancestors.' But not all modern Parsees are clean-shaven⁵ and ancient Persians,

¹ My friend Professor Pramathanāth Sarkār, M.A., of the City College and the Calcutta University, a rare Kālidāsa scholar, says that Kālidāsa has not confused the two peoples at all but has simply referred to their admixture. If this interpretation is accepted, my argument about the poet's date applies with greater force.

² Keane's Asia, 1896, Vol. II, pp. 25, 486. I have used the term 'Persia' in a wide sense.

³ Cf. Kṣirasyāmin in his commentary on the Amarakośa (ed. Oka, p. 110), वह्निकदेवज वाट्सीक यद्योहत्तरविजये "दुष्युर्गर्भिः स्कन्धान्तप्रसुङ्गु मकेसरान्," which shows that ere this Raghu was not far off from Bactria.

⁴ Rawlinson, Bactria, pp. 2-3.

⁵ I have one Parsee friend in Calcutta who has a nice beard and it is well known that the Parsee Dastis (who necessarily conform to old ways) do grow most venerable beards.

as we know from their sculptures, did have a luxuriant growth of beard.

The three following verses (66—68) are again important and they are “तत् प्रतस्ये कौवरीं भास्यानिव रघुदिशम् शरस्मै किंगेदीप्यानुद्दरिष्यन् रसानिव ॥६६॥ विनीताप्यश्रमास्तस्य चृ० (१.१. सिंधु)-तारविष्यएनै । दुरुद्वयानिम सकन्धान् लभकुल्कुमसेसराद् ॥६७॥ तत्र द्वाषामोधाना भर्तुषु च्यक्षिक्षम् । क्षोलपाटलादिग्नि यमूव रघुविष्टिम् ॥६८॥” From Persia Raghu turns northwards (V. 66) and the Oxus (वच्) falls on his way along whose banks his horses wander long (V. 67). वक्षु is the reading according to Nandargikar, of Vihishha, a commentator earlier than Hemidri, Cāitravardhana, Mallinātha and Sumativijaya, who all refer to him¹ and वहु of Cāitravardhana and वच् of Sumativijaya, the other readings are मधु and सिंधु². From this we may safely infer that वच् was the original reading and understand the Oxus to have been meant by Kālidāsa. Mallinātha changed वच् to ‘सिंधु’ because the name was unknown for any Indian river—these commentators could not realize that Raghu was now outside India! Cāitravardhana throws out the wild guess that वहु was a like in Kashmir — “वहु नाम कारमीते हृ” Why? Because saffron mentioned in the last line of the verse grows in Kāshmir (“कारमीदर्दये कुकुमसेत्याद्यस्याच्छ्रिष्टवन् द्वोदसन् ग्राम्यकुमसाद्य दुक्षम्” — Cāitravardhana³) And Mallinātha removes all difficulties by boldly reading ‘सिंधु’ for ‘वच्’ पत्य “वहु” or ‘मधु’, the Indus certainly flows through Kāshmir. Apart from the extant readings of the earlier commentators, there is a very strong objection against the reading ‘सिंधु’ (=the Indus)— स्वद्वामना in Verse 69 has already indicated that Raghu is no more on Indian soil. As regards saffron, on which Raghu's horses rolled, the flower does grow in Persia,⁴ though the fact is not generally known. Raghu was now in the north-eastern

¹ Nandargikar's Raghuvarpa, 3rd. ed. Introduction p. 11

² Ibid. Text p. 115 critical notes on V. 67

³ See also a fit in the commentator's in ibid. Notes 1 p. 81 &

⁴ See Encyclopaedia Britannica 11th ed., Vol. 23 p. 299

frontier of Persia. Though Kālidāsa does not expressly tell us that Raghu crossed the Oxus, we may confidently believe that is what the poet meant. In Ra., V. 42, we are told that Aja reaches the banks of the Narmadā and its crossing is not anywhere referred to ; but the prince must have crossed the river before he could reach Vidarbha territory. Ra., IV. 68, describes in one short verse Raghu's conquest of the Hūnas. The mention of the Huns is commonly believed¹ to preclude the possibility of a date earlier than the fifth or sixth century A.D. But Indian knowledge of the Huns in the first century B.C. is not impossible. The Huns are mentioned as Hunus in the Yashts (V. 53, 57, X. 113, XIII. 100 and XIX. 86, also XIX. 41?) of the Avesta² which can hardly date from a post-Christian era. The erection of the great Chinese Wall led to certain important race migrations in the second century B.C. The Hiung-nu (=Huns), against whom the wall was intended, fell upon the Yueh-chi, a people belonging to the same stock, in 165 B.C. and displaced them from Kan-suh in North-Western China. The Yueh-chi, in their turn, routed the Wu-sun in the country of the Ili river and continued their journey westwards. One section of these people, the Great Yueh-chi, settled on the north of the Jaxartes after driving the Śakas from there. But they could not long remain in peace in this country. The infant son of the Wu-sun chief whom the Yueh-chi had killed had now grown up to manhood under the protection of the Hiung-nus, the old rivals of the Yueh-chi and he now (c. 140 B.C.) with their help attacked the Great Yueh-chi and drove them to the south of the Oxus.³ The Hiung-nus could have now lived (in

¹ Huth, Die Zeit des Kālidāsa, pp. 23-32 ; Hillebrandt, Kālidāsa, p. 13, and K. G. Sankara Iyer, summarising Indian and English opinious, in Q.J.M.S., Vol. IX, pp. 46, 49-51.

² J. J. Modi, in Bhandarkar Commemoration Volume, pp. 65-80.

³ See among other summaries, M. A. Stein, I.A., Vol. 34, pp. 75-6, C. H. I., Vol. I, pp. 565-6, and Smith, E.H.I., pp. 263-5 ; also see Stein in the Geographical Journal, May 1925, pp. 397 ff., for fuller particulars on some points.

small detachments?) to the north of the Oxus or may have frequently made incursions there. Since 115 BC the Kansu region had been freed of the Hsiung-nu and they were now confined to the Tien-shan whence they could pounce on only the people to the south-west the two Chinese walls made depredation on Chinese territory now impossible, and the Oxus region was in a direct line for the frequent attacks of those marauding horsemen. Tales of Hsiung-nu depredations would be easily carried to Persia c. 100 BC or earlier and also to India about that time through traders.¹ Could not Kalidasa know of the Hunas in the middle of the first century BC from the (Persian) Sakas of Ujjayini or from traders? The poet does not precisely tell us if the Hunas lived to the immediate north of the Oxus or were some way off. We should also remember that the Yuchi-chu who were living to the north of the Oxus about 110 BC seem to have been akin in race to the Hsiung-nu.² It should be noted that Kalidasa has left some interesting local touches for all the other principalities or peoples conquered by Raghu, but for the Hunas he could only say that Raghu caused their women to slap their own cheeks at the loss of their lords.³

¹ A brisk trade between China and western countries including Persia and India began in the reign of the great Han Emperor Wu (140-87 BC) and silk was the chief thing exported from China. We find Kalidasa refer to this new ware as *Cinamsuka* (Chinese cloth) in *Sakuntala*, Act I last verse and *Ku* VII 4. We have here a delightful bit of anachronism like the reference to the importation of spices in *Ra* VI 57. For Chinese trade with India about this time see *Periplus of the Erythraean Sea* (Schoff) §64. After this region under the very north the sea outside ending in a land called This, there is a very great inland city called Thine from which raw silk and silk yarn and silk cloth are brought on foot through Bactria to Barygaza, and are also exported to Daminca by way of the river Ganges." Of course silk had begun to be imported into India much earlier (Schoff, p 264).

² See Smith, E.H.I. p 262 and n 1 and M. Aurel Stein's paper "White Huns and Kindred Tribes in the History of the Indian North West Frontier" in I.A. Vol 34 pp 73-87 referred to above.

³ Professor Bhandarkar in the course of the conversation referred to above said there might be a local touch in the slapping of the cheeks it is generally the head or the breast that an Indian

This shows conclusively that Kālidāsa knew not much of the Hūṇas or their country and what little he knew was from mere hearsay. I cannot therefore believe that mention of the Hūṇas in Ra, IV. 68, necessarily makes Kālidāsa live after 420 A.D. or later still and I am very glad to find Professor Keith remark, "The exact identity of the Hūṇas of the epic is immaterial; as the name had penetrated to the western world by the second century A.D. if not earlier, there is no conceivable reason for assuming that it could not have reached India long before the fifth or sixth centuries A.D."¹ That a well-travelled and well-informed man like Kālidāsa could not secure any precise information about the Hūṇas certainly suggests that they were not living in the neighbourhood of India in his time. The discovery of the earlier reading 'चू' or 'च्छ' or 'च्छु' for Mallinātha's 'सिन्धु' has dispelled the old illusion that Kālidāsa places the Huns in Kashmir and the information about the growth of saffron in Persia supplied by the Encyclopædia Britannica removes all doubts.

The other peoples conquered by Raghu are unimportant for our purpose. But before taking leave of Canto IV, I must make some remarks about the alleged Gupta basis of Kālidāsa's *digvijaya* story. Mark Collins believes in this origin and he has drawn up a comparative table of the countries conquered by Raghu and those conquered by Samudra-Gupta (including some with which S. had but diplomatic relations).² But no great pains are required to

woman strikes in grief. My brother-in-law Mr. Santosh Kumar Banerji, a Persian scholar, tells me that slapping the cheek is a Persian custom, and my friend Mr. M. Naimur Rehman of our Persian and Arabic Department corroborates Mr. Banerji's statement from personal observation. The custom also seems to have been known in some part of Arabia. But no such information is available about the Huns. [Does K. ascribe to the Huns a Persian custom ?]

¹ Sanskrit Drama, p. 145. I may here refer to the mention of Hūṇa-lipi in the Lalitavistara (ed. Lefmann, p. 126), which even in its present form can hardly be as late as the fifth century A.D.

² Geographical Data of the Raghuvamśa and Daśakumāracarita, Leipzig, 1907, pp. 57—9.

realise the want of real parallelism. Collins has noticed one difficulty, that the geographical terms used by Kālidāsa are different from and earlier than those used in the inscriptions of the fifth and sixth centuries A.D. He has sought to explain this discrepancy by assuming that Kālidāsa used conventional geography! This is but natural because he started with the given premise that Kālidāsa lived sometime "between 400 and 600 A.D." We have now sufficient reason for placing our poet much anterior to 400 A.D., and we need not therefore brand his geographical terms as conventional. That he has been purposely¹ a little vague here and there I do not want to deny, but he has been mostly true to the conditions of the first century B.C. Mr Radhagovinda Basak attempted a more thorough parallelism between Raghu's *digvijaya* and Gupta conquests² and it seems at first sight that he has completely succeeded. But careful scrutiny will reveal that he has exaggerated the resemblances and has sometimes interpreted the inscriptional evidence in the light of Kālidāsa.³ It should be noted that there is nothing in the fourth canto of the *Raghuvamśa* corresponding to Samudra-Gupta's receipt of tribute from some Punjab tribes, or his violent uprooting of the neighbouring chiefs in Āryavarta. A. Gąwronski's explanation of the latter discrepancy⁴ must be considered a poor

¹ We should remember that the supposed date of his story is earlier than his times by at least several centuries.

² In a paper communicated to the Second Oriental Conference at Calcutta. See Proceedings pp 325—334.

³ Compare for example his supposition that Candra-Gupta I re-established the family of the reigning princes of Bengal after having conquered them because Kālidāsa makes Raghu re-establish the King of Vanga after defeating him though the Meherauli Inscription tells no such tale. The inscription mentions only the defeating of the Vāṅgas by Candra and it is not certain that this Candra is Candra-Gupta I. He was probably the same person as Candra Varman of Pṛeskarana (in Rajputana) who was a contemporary of Candra-Gupta I. See I.A. 1913 pp 217—9. Smith, E.H.J. p 307 n and R. D. Banerji's वार्षिक वैज्ञानिक, एवं भौति, च ४, १९३०, ८८, ८९.

⁴ "The *Digvijaya* of Raghu and some connected Problems" in Rocznik Oryentalistyczny Vol I Krakow, 1914 5, p 46.

attempt. Nor does Samudra-Gupta *march against* the king of Kāmarūpa as Raghu does. I cannot therefore help believing that Kālidāsa has followed no actual historical model but his own imagination, and such epic model as may have existed before his time in describing the conquests of Raghu.¹ I may even say that Hariṣena, the chronicler of Samudra-Gupta's conquests, derived some hints from Kālidāsa's poem and made much of his patron's petty conquests and described his defeats or indecisive engagements as *grahana-mokṣānugraha-janita-pratāponmiśra-mahābhāgya*.² What induced Kālidāsa to make Raghu release the kings of Vaṅga and Kalinga after conquering them was probably the presence of these kingdoms in his time. And there was the additional driving factor in our poet's *ahimsā* predilections;³ see Ku., III. 20, Ra., V. 50, Ra., V. 57 (with VII. 61-62) and VII. 47—also IX. 14, XVI. 2, XVII. 42, which speak of similar restitutions of territories. *Before we utilise a poem for historical purposes we should determine fully the poet's view of life.* It is usual to believe that Samudra-Gupta was a mighty

¹ Compare Keith in J.R.A.S., 1909, p. 437 : "But, in truth, as Buhler pointed out, the poem shows in every line that Raghu's march is a poetical one, not a real one. Just as Somadeva copies Kālidāsa in an account presumably meant to be at least as historical as that of Raghu's conquests, so Kālidāsa followed the Epics, the Purāṇas, and other Kāvya writers. He makes Raghu conquer Pārasikas, Hūṇas, Kāmbojas, Yavanas, *et hoc genus omne*; he simply defeats for him all warlike nations,....." I am in complete agreement with Professor Keith, except in so far as the Pārasikas are concerned, for which see below.

² We read at school a certain text-book on Indian History, describing the battle of Chillianwalla as a drawn engagement and another as a victory for British arms ! A. Gawronski has himself (*loc. cit.*, pp. 48—55) shown the influence of Kālidāsa on Somadeva (in his description of Udayana's conquests). Another possible influence of Kālidāsa may be traced in the Mahāprajñāpāramitā Śāstra, ascribed to Nāgārjuna and translated into Chinese before 405 A.D., in which a Bodhisattva is described as having "proceeded for a short time to Northern India to the country of the Yuetché to subjugate the Dragon King Apalala, and finally" as having gone "to the west of the Yuetché to conquer the Rakshasi" ! (Nariman, Sanskrit Buddhism, 1st ed., p. 194).

³ Probably under Jaina influence.

conqueror. But M. Jouveau-Dubreuil has shown that the belief is a little exaggerated, at least so far as the South is concerned.¹ I have a lurking suspicion in my mind that Samudra-Gupta's imagination was fired by the poet Kālidāsa's description of Raghu's *dīgijaya* and he may have tried to imitate it, as far as it was then possible.² Raghu conquered the eastern and south-eastern powers and then turned southwards. Samudra-Gupta himself belonged to the eastern province of Magadha and he therefore first³ turned southwards. But meeting with a repulse there, after some success, he could not complete the circuit of South India,⁴ but retraced his steps conquering some more petty principalities. The easier conquests in North India have been made much of by his panegyrist and the diplomatic relations with some foreign power, though true, may have been entered into by Samudra-Gupta or described by Harisena in imitation of Raghu's conquest of the Persians, the Huns and the Kimbojas. Kālidāsa could not flatter the Gupta

¹ A.H.D. pp. 58-61.

² Samudra Gupta seems to have had a predecessor in Candra Varman of Puskarana, who claims to have conquered even Vāhlikā (Bahlk) where Kālidāsa made Raghu go.

³ The Allahabad Pillar Inscription describes the southern conquests first and M. Jouveau Dubreuil seems justified (A.H.D. p. 59) in rejecting Vincent A. Smith's theory (E.H.I. * p. 299) that Samudra Gupta first "subjugated the Rājās of the Gangetic plain."

⁴ G. Jouveau Dubreuil (A.H.D. pp. 59-60) shows that Deva-rāstra is not Mahārāstra, nor is Eranḍapalla in Khandesh. Professor Lbandarkar (I.H.Q. I. p. 253-264) seems to accept Monsieur Jouveau Dubreuil's identifications. It would be proper for me to mention here Professor Dr Radhakumud Mukherji's objection against the French scholar's rejection of Mahārāstra and Eranḍol. He told me that it would be difficult for Samudra Gupta to return by the way he had first marched for his conquered enemies would try to harm him and he would therefore take a more westerly direction. But the argument does not convince me and it is possible to infer from the text of the inscription that Samudra-Gupta did slightly alter his path, but still confining himself to the east coast. In support of an eastern locality for Devarāstra, I may quote a verse occurring in the Vāyu and Brahmānda Purāṇas, giving the territorial limits of the Devaraketas (of the fourth century A.D.?) काश्मीरादेव विष्णु विष्णुः च या ते युते एवा भोगते देवान् ॥ (Pargiter D.K.A. p. 54)

monarchs by making Raghu conquer lands which even Samudra-Gupta could not reach. Why do Gupta period theorists forget this? The first portion of the Allahabad Inscription of Samudra-Gupta, describing Candra-Gupta's acceptance of this prince as heir-apparent and ensuing events, has a strong resemblance with the concluding portion of *Raghuvamśa*, Canto III, and the first few verses of Canto IV, where we have a similar description of Dilīpa's passing on of the crown to Raghu and the immediate effect of Raghu's accession. One would naturally think that Kālidāsa was influenced by the actual facts of Samudra-Gupta's accession, but is it certain that Hariṣeṇa did not use the court poet's usual hyperbole? I shall show the resemblances elsewhere but I may mention one parallel here: “दिलीपानन्तरं राज्ये तं निरस्य प्रतिष्ठितम् । पूर्वं प्रधूमितो राज्यं हृदयेऽप्निरिक्वोदगताः ॥” (Ra., IV. 2) possibly suggested “वीर्येत्तसाश्र केचिच्छरणमुपगता यस्य वृत्ते प्रणामे ॥”¹ of the inscription (l. 10); compare also v. 4 (ll. 7-8) of the inscription with Ra., III. 68. And “साध्वसाधूदयप्रलयहेतुपुरुपस्याचिन्त्यस्य” of the inscription (l. 25.) may preserve a distant reminiscence of “अमुं युगान्तोचित्योगनिदः संहय लोकान् पुरुपोऽधिशेते” (Ra., XIII. 6) and of the verse preceding it (“तां तामवशां प्रतिपद्यमानं स्थितं दश व्याप्य दिशो महिमा । विष्णोरिवास्यानवधारणीयमीहक्त्या रूपमियत्या वा ॥”).

But some historical facts may be after all behind Kālidāsa's story. I have already drawn attention to the fact that the king of Kaliṅga has been likened to adverse fortune in Ra., VI. 58, where Indumatī rejects him. This may have been due, as I have suggested, to the historical depredations of king Khāravela of Kalinga of the preceding century over the territory, among others, of the Bhojakas of Vidarbha. Kālidāsa has dilated over only three conquests, those of Kaliṅga, Persia and Kāmarūpa. The king of Kāmarūpa did not fight at all but the Kalingans and the Persians did put up a tough fight. Kālidāsa has described these two fightings with some *animus*. The reason for his pique against the Kalingans has been already

¹ Does ‘यस्य वृत्ते प्रणामे’ mean ‘whose coronation salute being done’?

indicated and that for the Persians I shall suggest now. The Jaina legend in connexion with Kālakācāryā's history represents him as going out of India and bringing the Śakas from the other side of the Indus to dethrone and kill Gardabhilla of Ujjayinī. The chiefs of these foreigners are termed Śāhis and their overlord Śāhānu Śāhi.³ The titles are Persian and we know that the Śakas in and to the north-west of India in the first century B.C. were under the Parthians or were related to them.⁴ Kālidāsa's fair Ujjayinī remained under foreign rule till (Gardabhilla's son) Vikramāditya, so the tradition continues, came from Pratisthīna (Paithān) and drove out these Saka-Parthava usurpers. Our poet could not therefore cherish kindly feelings towards these Śakas or their suzerains, the Parthians, and he made Raghu beard the Persian lion in his den. The foreign conquerors of Ujjayinī were Śikas and not Persians proper but they were vassals of the Persians and bore Persian titles and certainly followed Persian ways. We may therefore believe that Kālidāsa made Raghu conquer the overlords of these Śakas, the Persians, in their own home to wipe off, if he could, this national disgrace. The Kumārasambhava may have been written when the "demoniacal" foreigners were reigning in the heart of the sacred land of Avanti⁵ and the prince Vikramāditya⁶ may have been living in the court

¹ See Z D M G Vol 34 pp 262-3 Professor Sten Konow makes out the Indo Scythian conquerors of India to be Iranian in stock and speech See Modern Review, April 1921 pp 463-470

¹ See Smith EHI pp 242 ff Rapson CHI,I Ch 23

³ Cf. 'तस्मिन् विषये काने सारक्षण निवृत्तिः । तु राजा ह प्रशास्य खाल रक्षावन्धुम् यद् ॥

(II 1) etc. of the Kumārasambhava. Students of Bengali Literature will here recall the case of the वृत्तसंहार (Vṛtta Saṃhāra) of Babu Hemchandra Bandyopadhyaya.

* I am not certain whether विक्रमाध्या was the name of the individual or the title assumed on accession but the latter assumption would probably be more natural. Candra Gupta II, who reconquered Malwa from the Sakas about the end of the fourth century A D, was probably the second man to assume the title of Vikramādhya in imitation, as it seems of the avenger of Garubhilla. Similar attempts at imitation by King Bhoja of Dhārā of early eleventh century are known to scholars. Modern traditions about Vikramādhya

of Pratiṣṭhāna, planning the rescue of his ancestral kingdom from the yoke of the foreigners.¹ The Raghuvamśa was certainly a later work, possibly the last of Kālidāsa's writings. There was peace and prosperity now, and the poet takes an imaginary vengeance on the late disturbers of the peace.² I shall show below that Kālidāsa makes a veiled reference to Vikramāditya, king of Ujjayinī in the Raghuvamśa.

We may now turn to the sixth canto of the Raghuvamśa, where the qualities of some of the important kings of India are recounted before Indumatī and our poet incidentally gives us some idea of the political condition of India in his time (or shortly before). We are justified in making some inferences about contemporary conditions by the fact that there is little correspondence between Kālidāsa's political divisions and those in the Rāmāyaṇa and the earlier Purāṇas ; Kālidāsa was therefore influenced more by the actuals of his day than

seem to contain elements from incidents in the reigns of these three kings. The Vikramāditya referred to by Hāla (V. 64) must necessarily be Gardabhilla's son. The greater part of Kālidāsa's literary career probably belonged to a period prior to Vikramāditya's patronage.

¹ I have given one possible explanation for the non-completion of the work ; another may be that fear of the reigning Śaka chief made Kālidāsa leave his poem unfinished. I must mention here a view long held by my friend Professor Pramathanath Sarkar that the Kumārasambhava is not an incomplete poem but that its story has a natural and artistic end with the eighth canto. But I do not accept my friend's view as the Kumāra is not even conceived at the end of that canto.

² The Śaka invaders may have been known, when they first came, as Persians, and their true nationality may have been realised only later. We have a somewhat similar case in the term 'फ्रिंगी' (Phiriṅgi=Frank) used long in my province promiscuously for all Europeans. *The writer of the Periplus of the Erythrean Sea* (§38), knew the Śakas of Sind as Parthians. Kālidāsa's information about Persia may have been obtained not from travel in that land but only from the testimony of the Śaka intruders in Ujjayinī. *The information about the Hūṇas may well have been received from this source,*

by the earlier writer. But it is possible that in some cases there is no correspondence between Sumati's description and the real condition of the state in Kālidāsa's time.

The king of Magadha heads the list. He is described in Verses 21—24 and Verse 25 refers to his rejection by Indumati. The verses may be quoted here

“ अस्ति शरणं शरणोन्मुखानामगाप्तसत्त्वे मगाधप्रतिष्ठ ।
 राजा प्रजारभन्तव्यवर्णं पतन्तपो नाम यथार्थेनामा ॥२१॥
 काम नृपा सन्तु सहस्रोऽस्ये राजन्वतीमाहूरनेन भूमिष्य ।
 नद्यन्तराधसकुटापि ज्योतिष्पत्ती च द्रुमसेव रात्रि ॥२२॥
 किष्माप्रयन्त्रादप्यमध्यरात्यामगस्तमाहूरतसहस्रनग्र ।
 शश्याधिर पाण्डुकपोलस्यान् मन्दारगृन्यानलकाशकार ॥२३॥
 अनन्तं चादिष्ठुसि गृह्णमाणं पाणि वरेष्येन कुष प्रवेशे ।
 प्रासादवातायनसंथितानौ नत्रोत्थव पुष्पपुराङ्गनामाद् ॥२४॥
 पृथ ततोक्ते तमवेभ्य किञ्चिद्विघ्नसिद्धूर्क्षमभूक्षमादा ।
 ऋत्प्रणामकियवैष तन्वी प्रत्यादिरेतीनमभाप्तमाणा ॥२५॥”

Verse 22 distinctly shows that Magadha was the chief power in India in Kālidāsa's time. The Gupta period theorists read here a reference to the Imperial Guptas of Magadha. But, was an inglorious dynasty ruling in Magadha in the first century B C ? The Mauryas were the paramount rulers of North India and though the Magadhan Empire had considerably diminished during the reign of the successors of Asoka, Pusyamitra, the founder of the Sunga dynasty, did make some extension of territory, and though by the time of the Kānavas, who were reigning in the second and third quarters of the first century B C, disintegration had again set in, the imperial glory had not altogether left the throne of Puspapura (Pāṭaliputra). The Kānavas may well be compared to the later Mughal Bādshāhs of India, who though Emperors in little more than name, did receive the honour of paramount rulers. The glory of the Magadhan throne extended in the past through the Sungas, the Mauryas, the Nandas and the Śisunigas to the Puranic Bṛhadraṭhas. There is therefore nothing in verse 22 making for a late date.

The following verse refers to the performance of many sacrifices by the King of Magadha. Here too the Gupta period theorists see a reference to the performance of the Aśvamedha sacrifice by Samudra-Gupta after it was long in disuse ("चिरोत्सनाश्वमेधाहत्तुः"). But did not Pusyamitra too revive the Aśvamedha ceremony of which we have an allusion in Patañjali's Mahābhāṣya, a circumstantial account in Kālidāsa's own Mālavikāgnimitra and a reference in the newly discovered Śunga Inscription?¹ That Kālidāsa had a great regard for the Śungas is conclusively proved by his selecting the theme of his virgin drama from their history. And these Śungas were not far removed in time from a writer writing in ± 50 B.C. Indumatī bows to the King of Magadha before she passes on to another king; no other king received the same treatment. This is, so says Mr. Bijay Chandra Majumdar, because the Guptas were the Emperors of North India in the fifth century A.D. But imperial title (with a nominal empire, if you like) is intelligible in the King of Magadha of pre-Christian centuries as well. The real reason for Indumati's *pranāma*, however, seems to me to lie in the fact that a Brahmin dynasty was just then sitting on the throne of Magadha. The Kāṇvas (72 B.C.—28 B.C.) were certainly Brahmins and such may have been their predecessors, the Śungas, too;² a Ksatriya princess would naturally bow down before a Brahmin prince.³ This interpretation is probably supported by the

¹ Mr. K. P. Jayaswal in Modern Review for October, 1924 (pp. 430-2) The inscription (found in Ayodhyā) gives the interesting information that Pusyamitra performed the Aśvamedha sacrifice twice—"द्विरेषमेधयातिनः हन्ताप्तेः पुष्यमित्रस्" (*ibid.*, p. 431).

² See K. P. Jayaswal, J.B.O.R.S., Vol. IV, pp. 257-260. MM. Pt. H. P. Shastri first offered this suggestion. The arguments of Pt. Shastri and Mr. Jayaswal convince me.

³ I do not blind myself to the artistic effect of making Indumatī pause a while before the first king she is introduced to and courteously bowing to him before rejection; she soon gets over her delicacy and rejects suitor after suitor till she comes to Aja. I do not want to forget that Kālidāsa was writing poetry and not history and I regret the lot of us twentieth century readers

expression—*labdhai arna* in v. 21, where a secondary meaning of “द्वयो द्वयं उत्तमवयं” (a Brahmin's caste or, say, a twice-born's caste) येत् may have been also intended. The Kūmīs were Brahmins and if the Sungas too were not so they were at least of a higher caste than the doubly fallen (casteless and heretical) Mauryas. Kālidāsa may have been thinking of Pusyamitra when he wrote “प्रजारञ्जनद्वयवयं” and “परन्तपो नाम यथादैनामा” for the founder of the Sunga dynasty inaugurated a Brahmanical revival and gained popularity with the Hindu subjects who had so long been cast into the shade, and he certainly crossed swords with the Yavana invader Menander and defeated him.¹ It is also possible that our poet was thinking of Vasudeva, the founder of the Kanva dynasty, who could well earn popularity with the subjects through the removal of the licentious Sunga king Devabhuti (—bhumi). No special significance can however, be shown for *parantapah* in this case.² Before taking leave of the king of Magadha, I must, in all honesty, mention one point which might go against my theory. Verse 21 makes this king “the refuge of persons seeking shelter” and we should probably read here an allusion to some well known incident in the life of the contemporary king of Magadha or of any previous king

who have to read history in the finest poem. Still an indirect hint at the caste of the contemporary king of Magadha does not seem to me incompatible with the artistic reason for this preferential treatment [I may mention here a highly humorous explanation of this *pranama* proposed by Mr. Nityalal Mookerji late Principal of the Carmichael College Rangpur. When I gave him one day my explanation of the obscurity he said with a smile “এটা দুবলে পারলেন না ? ইন্দুমতীর মনে হল টাকুড়া চূমিছ ?” (Don't you understand the reason ? Indumati thought Grandpa, thou too (art come) !)]

¹ Even if the whole fighting was done by his grandson Prince Vasumitra the credit goes to him.

² Vasudeva=Kṛṣṇa was, however famous as a killer of many foes human and non human.

(historical or Purānic).¹ From my present knowledge I cannot make out what incident in the first or any previous century before Christ our poet could have referred to. But there is a line in Hariṣeṇa's panegyric of Samudra-Gupta which does speak of that monarch's vouchsafing of help to other kings—“अत्रेकं अष्टराज्योत्सन्नाराजवंशप्रतिष्ठापनोदभूतनिखिलसुवनविचरण-शान्तयशसः (l. 23).”² This ought to make Kālidāsa posterior to Samudra-Gupta, but, as I have sufficient ground for believing that Aśvaghoṣa has borrowed from Kālidāsa and not Kālidāsa from him, I prefer to take Hariṣeṇa's statement as a hyperbole in the usual courtier's style and possibly under the influence of Kālidāsa. Later research may some day reveal to us some story of Puṣyamitra's helping of other (Brahmanical) states in throwing off foreign (or Buddhist) yoke.³ Can we read here any reference to Udayana's regaining of his ancestral land (encroached upon by the Kāśis)

¹ Possibly not Purānic, because ‘उपा इत्रोपमूविन् परेभ्यो धर्मोत्तरं नव्यमनाश्रयन्ते’ of Ra., XIII. 6, seems to indicate that such an incident was in the living memory of people. If Puṣyamitra is meant by Kālidāsa in Ra., VI, 21, he could certainly be described as ‘धर्मोत्तर नव्यमन्’ in XIII. 6. [But was K. thinking of the refuge and help Vikramāditya received from the Andhra court? If performance of sacrifices could entitle Puṣyamitra to the epithet *dharmottara*, some Andhra chiefs (notably, the third, Śrī-Śātakarṇi) could lay claim to it (see Rapson, C. H. I., I. pp. 530-1). The son of Gardabhilla overthrown and killed by the foreign Śakas could certainly be alluded to as *upaplavin nṛpa*.]

² Cf. also “कृष्णदीनानाथातुरजोद्दुरगतमन्वदीक्षाद्युपगतमनसः” in l. 26

³ After I had written the above I referred the question to my friend Professor Pramathanath Sarkar. He said Kālidāsa was probably alluding to Puṣyamitra who must have helped many princes suffering from the attacks of Menander by defeating him or to Candragupta Māurya who certainly formed a league with many chiefs and helped them to throw off the Greek yoke. My friend was emphatic in his view that most of the kings thought of by Kālidāsa belonged to the immediate past and were not his contemporaries.

through the help of Darsaka, king of Magadha, with whose sister Padmavati he contracted a political marriage?¹

After the king of Magadha is courteously rejected by Indumati, Sunanda carries her to the king of Anga. A king of Anga is certainly unintelligible as a power distinct from the Gupta king of Magadha in the fourth or fifth century A.D., and neither Anga nor Cūpā come in for mention in any of the Gupta Inscriptions. Anga must have been included within the home province of the Gupta emperor. We must therefore assume that Kālidāsa's Anga nātha belongs to the realm of legends. But if there was no distinct state of Anga in Kālidāsa's time, why did he introduce a king of Anga in the sixth canto of the *Raghuvansha*? I have already drawn attention to the purposive character of Kālidāsa's selection. There are some indications about the presence of a state of Anga, distinct from that of Magadha, in the second century B.C., and the same condition may be safely inferred for the following century. Khāravāla lays claim to having carried away the wealth of Magadha and Anga,² *Magadha and Anga were therefore distinct Kingdoms in his time*. The king of Rījagpha (l. 8) also may have been distinguished from Bṛhaspatimitra (= Pusyamitra, according to Mr Jayaswal) of Magadha (l. 12), though Mr Jayaswal has identified the two.³ The mention of

¹ The story is given in the *Svapnavāsavadatta* and in the *Kathāsaritsāgara* (possibly on the basis of the *Bṛhatkāthā* of Guṇḍhyā for the brief *Bṛhatkāthālokaśaṅgraha* of Buddhasvāmin makes a reference to Palmāvat). See Harit Krishna Deb's paper *Udayana Vatsa Rāja*, Calcutta, 1919.

² "Anga-Magadha-rasura ca neyati"—Hāthigumpha Inscription l. 12 J B O R S vol. IV p. 384.

³ See C.H.I., I pp. 527-537. Mr Jayaswal has certainly made out a strong case for the identity of the king of Rījagpha with Bahā satumitra, the king of Magadha. Mathurā and the adjoining regions were certainly within the sphere of influence of the house of Vatsa (the Sungas) at this time as numismatic evidence seems to indicate (*Ibid.*, pp. 525-6). But the language of the Hāthigumpha Inscription

a distinct king of Aṅga in Raghu, Canto VI, should therefore place Kālidāsa close to Khāravela's time. One verse of the Aṅga group (v. 79) gives us an interesting bit of information : “निसर्गभिनास्पदमेकसंख्यमस्मिन् द्वयं श्रीश सरस्ती च । कान्त्या गिरा सूनुतया च योग्या ल्वमेव कल्याणि तथैस्तृतीया ॥.” We may infer from this that the king of Aṅga was a great patron of learning in Kālidāsa's day—the poet may, for all that we know, have himself received his patronage. Will scholars search for a king of Aṅga answering this description in the first or second century B.C., or in the legendary period—or say in the fifth or sixth century A.D.? Scholars who make Kālidāsa recipient of Gupta patronage should notice that *the poet has made the king of Aṅga a scholar and patron of learning and not the king of*

seems to cast some doubt over the point. Bahasatimitra's identification with Puṣyamitra is possible but not certain. But Bahasatimitra of the Pabbosā Inscription (Luder's 904) and of coins cannot certainly be Puṣyamitra. For how could Āśādhasena, maternal uncle of Bahasatimitra, have lived till the tenth year of the reign of Odraka, the fifth Śuṅga king, if Bahasatimitra were Puṣyamitra, the first Śuṅga monarch? However, as this Bahasatimitra had relations in Mathurā, he could be identified with Bahasatimitra=king of Magadha (and Rājagrha) of the Hāthigumphā Inscription, if we could bring down Khāravela to the time of Odraka and give up all thoughts of his contemporaneity with Puṣyamitra. Mr. Jayaswal has himself recently spoken of the uncertainty of palaeographic evidence (Modern Review, October, 1924, p. 432). The Śātakarṇi referred to by Khāravela (l. 4) may well be Śātakarṇi II, the sixth Andhra king, and not Śrī-Śātakarṇi, the third monarch (as Mr. Jayaswal supposes, J.B.O.R.S., III., pp. 441-2). This supposition will probably remove all difficulties. The king of Magadha and the king of Rājagrha of the Hāthigumphā Inscription will then easily mean the same person. The inscription may really have been incised in the 165th year since Aśoka's accession; for Aśoka was the “Muriya King” who conquered Kaliṅga and Candragupta had nothing to do with it. Of course I do not get any support for my theory from the interpretation of the inscription I myself propose but separate mention of Aṅga and Magadha in l. 12 is sufficient for my purpose.

Magadha Kālidāsa's partiality for the king of Anga is also borne out by the next verse, " अपाहरावादव्यवार्यं चषुषांहीति जन्मामवदत् कुमारी । नासी न कालेषो न च येद् सम्यग् दण्ड न सा, भिष्णुर्चिह्नं छोक ॥१॥"

Next comes the king of Avanti. The verses being very important from my point of view I quote them in full —

" तत् पर दुःप्रसदइ द्विपदभिर् (१. परेषां) नृप नियुक्ता प्रलिहारभूमी ।
निदर्शयामास विशेषदस्यम् (१. विशेषकान्वयम्) इन्दु नपारथानमितेन्दुमस्यै ॥१॥"

अवनितनाथोऽयमुद्ग्रपवाहुर्विशाटवचाक्षनुदृचमध्य ।
आरोप्य चक्रभ्रममुद्ध्यतेजास्वद्वेष यदोहितितो विभाति ॥२॥
अस्य प्रयायेषु यमप्रशाङ्केष्वसरेषांविभिरुत्पत्ताति ।
कुर्वन्ति सामन्तशिखामयीनां प्रभापरोहाक्षमय रजाति ॥३॥
अस्यौ महाकाळनिकेतनस्य यसद्वृते किञ्च चन्द्रभीष्मे ।
तमिद्यपदेष्वि सहप्रियाभिज्ञास्त्वापतो विविशति प्रदोपान् ॥४॥
अगेन यूता सह पार्थिवेन रम्भेष्व क्षित्मनसा रुचिस्ते ।
सिप्रातरङ्गानिकभित्तासु विहुँसुपानपरम्परासु ॥५॥
वरिमज्जभियोक्तित्वं तुपमे प्रतापसंशोषितश्चतुपक्षे ।
यथ च सा नेत्रमसीकुमार्यं कुमुदतीव भावम् ॥६॥

These verses plainly show that there was then sitting on the throne of Avanti a king (and no provincial governor) independent of Magadhan or any other control. Prior to the conquest of Malwa by Candri-Gupta II this region was under the rule of the Śikas (Western Satraps)² and it is highly doubtful if the sympathy of Kālidāsa would go out for these foreign usurpers. And after the Gupta conquest, Malwa was

¹ Will a Pandit Manmathanath Bhattacharya appear in Bihar and claim that Kālidāsa was a native of Bhagalpur District? My late lamented teacher Pandit Sarat Chandra Sīstri used to say that of all the provinces of India Bihar has the best claim to call itself the home of the immortal poet of India. His view so far as is known to me was based only on the nature of the local tradition and not on Ra., VI 29. Kālidāsa was in all probability both a native and a resident of Avanti. He may have received only some help from Anga and even that is by no means certain.

included in the Gupta empire and a ruler meriting Kālidāsa's description could hardly be a provincial governor or even a *yuva-rāja* holding the province for the crown. Several scholars like to make Candra-Gupta II the Vikramāditya who patronised Kālidāsa. But Candra-Gupta II was a king of Magadha and not of Ujjayinī, whereas Kālidāsa's patron is traditionally ascribed to Ujjayinī. I have no quarrel with persons who reject traditions altogether but I cannot understand the *ardhajaratīya* attitude of those scholars who accept one part of a tradition and conveniently ignore the other. If Kālidāsa's patron was a king named or titled Vikramāditya, he was also king of Ujjayinī; such Candra-Gupta II was certainly not, nor so any other later Gupta king. The poet has likened the king of Avanti to the Moon, newly risen, in verse 31, but he immediately corrects himself by comparing him to the Sun in the following verse. This probably suggests that Kālidāsa was thinking of the name or title of his patron, Vikrama-āditya. But verse 36 gives us a clear allusion to this name: "As the water lily cannot love the *Sun*, so could not that exquisitely delicate princess place her heart on him who causes his friend-lotuses to bloom forth and his enemy-mud to dry up at his *valour*." We have here both a comparison with the Sun (*Āditya*) and a mention of the king's valour (*pratāpa*, a synonym for *vikrama*). I cannot therefore doubt that we have here an exquisitely fine allusion to the name or epithet (Vikramāditya) of the king of Ujjayinī. It should be noted that the simile "as the lily does not like the Sun" has not been used in the case of any other suitor, though the opposite one, "as the lotus does not like the Moon," has been used twice—*cf.* “तस्याः प्रकामं प्रियदर्शनैरपि न स चितीरो रुचये वभूव । शरत्प्रसृष्टास्तु धरोपरोधः शशीव पर्यासकलो नलिन्याः ॥४६॥” and “स्वसुविदर्भां-धिपतेस्तदीयो लेभेऽन्तरं चेतसि नोपदेशः । दिवाकरादर्शनवद्धकोशे नचन्ननाथांशुरिवा-रतिन्दे ॥४७॥.” There was therefore something deliberate in this expression and I conclude that *Kālidāsa* has referred to

*Vikramāditya, King of Ujjayinī, in the Raghuvamśa.*¹ I would identify this Vikramāditya with the Vikramāditya of Juna tradition, who in the first century BC drove out the Sakas from Ujjayinī and established himself on the throne of his (father) Gardabhillā. "इन्द्र नवोत्थानमित्र" in v. 31 probably refers to the new accession of this monarch and reference to the youth of the king in v. 35 points that way. It should be noted that Kāhūśa has not invested this suitor of Indumati with a Purūme pedigree, as he has, for example, done in the case of the next king. The dynasty to which Kāhūśa thus makes reference had probably on that account but newly come to power. If we are justified in identifying this dynasty with "the seven Gardabhillas" of the Matsyā, Viṣṇu and Brahmānda Purāṇas (Pargiter, D.K.A., p. 46), just before the Sakas, the family was certainly a new one, provided Gardabhillā was the first king. Jaina tradition makes Gardabhillā reign for 13 years and places an interval of 135 years between his son Vikramāditya's accession and the coming back of the Sakas to power, with a Saka

¹ I told Professor Dr D. R. Bhandarkar of my interpretation of Ra. VI 36 and I was glad to find that I convinced him. Of course the Professor does not share my view about the date of Kāhūśa—he places him in the sixth century A.D. Professor Dr Radhakumud Mukerji recently drew my attention to a somewhat similar interpretation by Mr Dhanapati Banerji in Q.J.V.S. Vol. X. pp. 77-8. Mr Banerji deduces reference to Vikramāditya from the Avanti nāthas being compared to the Sun (in v. 32 c, d and v. 36 d) and from the mention of his fine physique (in v. 32 a, b). Mr Sankara (*ibid.* p. 188) rightly objects that *vikrama* (valour) is not synonymous with a manly form. Mr Banerji's reply (p. 364) is ineffective for *विक्रमः*, (the synonym for *भूषणः*) given by the *Sabdakalpadruma* on the authority of Amara and Bharata and quoted with approval by Mr Banerji) is not an exact equivalent for *vikrama* and is not even itself synonymous with a fine physique—a tall and largely built man is not necessarily *भूषणः* and we should remember that among the Pañčavas "भूषणः" has been ascribed to Arjuna and not to the giant Bhima. I pin my faith on *pratāpa* in v. 36 c which is certainly an exact equivalent for *vikrama* and the *āditya* I search for in the same verse. I have therefore not been wholly anticipated but am in any case glad to find another worker read a reference to Vikramāditya king of Ujjayinī in Ra. VI

interregnum of 4 years between Gardabhilla and Vikramāditya.¹ A period of 148 years is not much too long for 7 reigns. But the Vāyu and the Brahmanḍa Purāṇas make the Gardabhilla dynasty reign for only 72 years ("द्विसप्तिः" or = 140 ?). We may therefore assume that the Gardabhilla dynasty ended with Sarasvati's transgressor and not begun with him. Vikramāditya, coming after the Śaka usurpation, will in any case have founded a fresh line; "इन्दुं नवोत्थानमिव" will apply in either case with the same force. "द्विपदभिः दुःप्रसहम्" in VI. 31, may refer to the conquest of the Śakas by Vikramāditya. A similar allusion may also be contained in Ra., XI, 26-27. "स हत्वा लवणं वीरसदा मेरे महौजसः। आतुः सोदर्यमात्मानमिन्द्रजिद्वधशोभिनः॥ तस्य संस्तूयमानस्य चरितार्थेऽत्तपस्तिभिः। शुशुभे विक्रमोदग्रं वीडयावनतं शिरः॥." Compare also the title of the Vikramorvaśiya and "दिष्ट्या महेन्द्रोपकारपर्यासेन विक्रममहिम्ना कर्थते भवान्" (B.S.S., 3rd ed., p. 16), "अनुसेकः खलु विक्रमालङ्कारः" (p. 18), etc., of its text.²

¹ Z.D.M.G., Vol. XXXIV, pp. 254, 267. The *Periplus* seems to supply an interesting confirmation of one of these particulars by calling the city of Ujjayinī "formerly a royal capital." Ujjayinī probably passed about 78 A.D into the hands of the Śaka prince Caṣṭana who may not have removed his capital there. Prior to this event the city must have formed for a long time the capital of a Hindu principality (connected, as numismatic evidence indicates, with the Andhra Empire). The *Periplus* does not record its date and there is great diversity of opinion on the point. Mr. Schoff in the Introduction to his translation (pp. 7-15) declared in favour of 60 A. D. but the view of the scholars of his 'Second Group' (80-89 A. D.—p. 292) commend itself to me. Mr. Schoff has, however, subsequently accepted 80 A.D. (See Smith, E.H.I.,⁴ p. 245, n. 2); Ujjayinī must have then recently lost its independence. Caṣṭana's successors seem, however, to have shifted their capital to that holy city.

² I have given above complete reference to the sources of the legend of Kālakācārya, Gardabhilla and the Śakas. But as the texts are not well-known and as the Cambridge History of India, which has published a summary, has not yet attained the popularity it fully deserves, I give below two extracts from it, at the suggestion of my friend Mr. Narendranath Ray Chaudhuri of the Bangabasi College, Calcutta:—

The next king is Pratipa of Anūpadēśa. The fact that the description opens with an account (vv. 38—10) of his legendary ancestor Kārtavīrya and that Pratipa is himself declared in verse 12 as superior to the legendary Parasurāma probably shows that there was no real Indian dynasty ruling the land in Kīlādīsa's time. But the mention of the province

Only one legend the *Kālakāchchāya Kālhānīla* the Story of the Teacher Kālaka tells us about some events which are supposed to have taken place in Ujjain and other parts of Western India during the first part of the first century B C or immediately before the foundation of the Vikrama Era in 58 B C. This legend is perhaps not totally devoid of all historical interest. For it records how the Jain saint Kālaka having been insulted by King Gardabhillā of Ujjain who according to various traditions was the father of the famous Vikramāditya went in his desire for revenge to the land of the Sākas whose king was styled King of Kings (Sāhānu Śhu). This title in its Greek and Indian forms was certainly borne by the Saka kings of the Punjab Maues and his successors, who belong to this period and as it actually appears in the form *Shaonano Shao* on the coins of their successors the Kushāna monarchs, we are perhaps justified in concluding that the legend is to some extent historical in character. However this may be the story goes on to tell us that Kālaka persuaded a number of Saka satraps to invade Ujjain and overthrow the dynasty of Gardabhillā but that some years afterwards, his son, the glorious Vikramāditya repelled the invaders and re-established the throne of his ancestors. What the historical foundation of this legend may be is wholly uncertain—perhaps it contains faint recollections of the Scythian dominion in Western India during the first century B C. In any case it seems undoubtedly to give further proof of the connexion of the Jains with Ujjain, a fact indicated also by their use of the Vikrama Era which was established in the country of Mālwā of which Ujjain was the capital' (Charpentier, pp 167 8).

But a few years later c 75 B C there arose another formidable power on the west. The Scythians (Sakas) of Seistan had occupied the delta of the Indus, which was known thereafter to Indian writers as Sakalvipa the doab of the Sākas and to the Greek geographers as Indo Scythia. The memory of an episode in the history of Ujjayini as it was affected by this new element in Indian

shows that there was a separate kingdom there. I therefore infer that foreigners were probably reigning there. If Māhīsmatī, the capital, was to the south of Ujjayinī in Avanti, and the same as the modern Mandhāta on the Narbadā in the Nimār district of C. P.,¹ the province was probably under Śaka rule in the middle of the first century B.C., possibly even after Vikramāditya's driving away of the Śakas from the Ujjayinī region. But Śaka rule also prevailed there in the fourth century A.D., in whose last decade Candra-Gupta II

politics may possibly be preserved in the Jain story of Kālaka, which is told in chapter VI, pp. 167-8. The story can neither be proved nor disproved; but it may be said in its favour that its historical setting is not inconsistent with what we know of the political circumstances of Ujjayinī at this period. A persecuted party in the state may well have invoked the aid of the warlike Śakas of Śakadvipa in order to crush a cruel despot; and, as history has so often shown, such allies are not unlikely to have seized the kingdom for themselves. Both the tyrant Gardabhilla, whose misdeeds were responsible for the introduction of these avengers, and his son Vikramāditya, who afterwards drove the Śakas out of the realm, according to the story, may perhaps be historical characters; and, from the account which represents Vikramāditya as having come to Ujjayinī from Pratishtāna, we may infer that they were connected with the Andhras.² It is possible that we may recognise in this story the beginnings of that long struggle between the Andhras and the Śakas for the possession of Ujjayinī, the varying fortunes of which may be clearly traced when the evidence of inscriptions becomes available in the second century A.D.[†] With the imperfect documents at our disposal, we can do little more than suggest such possibilities. It is hopeless to attempt to discriminate between the elements which may be historical and others which are undoubtedly pure romance in the great cycle of legend which has gathered around the name, or rather the title, Vikramā-

¹ See, C.H.I., I, pp. 173, 531 and map 5, also map in Pargiter's Ancient Indian Historical Traditions.

* These kings belonged probably to the family of Gardabhillas, who appear in the Purāṇas among the successors of the Andhras; see *Kali Age*, pp. 44-5, 72.

† B. M. Cat., *Andhras, etc.*, pp. xxxv, xxxvi.

conquered these parts from the Western Satraps. The passage is therefore indecisive for our purpose and we may pass on to the next king, Susca of Śūri-ēnī. This prince is described in v 46 as belonging to the legendary Nipa family¹ and the same logic ought to indicate that there was a foreign power reigning in Mathurā regions in Kālakā's time. The Śakas were certainly there in the first century B.C.² But can any such thing be said in the Gupta period? The Arjunīyanas, an old Kṣatriya tribe,³ were reigning to the west of the Mathurā region in Samudra-Gupta's time as his feudatories (Allahabad Inscription, l. 22) and Mathurā was certainly included within Gupta territory, as the votive (?)

ditya the Sun of Might. Many kings at different periods and in different countries of India have been so styled and it seems that the exploits of more than one of them have been confused even in those legends which may be regarded as having some historical basis. While it is possible nay even probable that there may have been a Vikramāditya who expelled the Śakas from Ujjayini in the first century B.C. it is certain that the monarch who finally crushed the Śaka power in this region was the Gupta emperor Candra Gupta II Vikramāditya (380—414 A.D.). Indian tradition does not distinguish between these two. It regards the supposed founder of the era which began in 58 B.C. (p 571) and the royal patron of Kālakā, who lived more than four hundred years later as one and the same person (Rapson pp. 532-3).

I am trying to show that our poet lived in the court of Gardabhillā's son (Vikramāditya) and not Candra Gupta II (Vikramāditya). But I am not concerned with the personality of the founder of the Sambat Era. Sarasvatī referred to above in my text, was Kālakā's sister and a nun. Gardabhillā violated her and brought on himself the vengeance of Kālaka Śūri.

¹ Nipa, the founder of the line belongs to the South Pāñcāla dynasty and is No 66 in Paragiter's list (Ancient Indian Historical Tradition p 148). See *ibid* pp 117 166 231.

² See Kālakāśūriprabandha (in Prabhāvakaśāstra) v 67
एवमादेवमूर्ति निराश इतः । एषा चालवन्मित्रे ते मृदुप्रकाशविद्युतः ॥ V A Smith
E.H.I * p 241 Rapson C.H.I. I p 526

³ Ganapitha on Pāṇini, IV 2 80 C H.I., I, p 526

stone inscription at Mathurā of Candra-Gupta II (Fleet's No. 4) clearly indicates. Kālidāsa's mention of a king at Mathurā and the manner of his description can therefore be understood only in the first century B. C. As Kālidāsa's contemporary ruler (or Satrap) of Mathurā did not belong to a native dynasty, he had to select Indumati's contemporary from the pre-historic period. But does "नृपं तमावर्तेमनोज्ञनाभिः सा व्यत्प्रादन्यवधूर्मविनीती । महीधरं मार्गवशाद्युपेतं स्त्रोतोवदा सागरगामिनीत् ॥" (v. 52) indicate that Kālidāsa was now thinking of the contemporary ruler, an undesirable foreign Satrap, fit to be likened to an obstruction?

The next king is Mahendra of Kalinga about whom I have already said much. The reference to the Spice Islands and their produce in verse 57 ("द्वीपान्तरानीतलवज्जपुष्पैरपाकृतस्वेदलवा मरुद्धिः") is, as pointed out by Mr. Sankara,¹ intelligible after 75 B. C., the date of Kalinga colonisation of Sumatra and is a humorous bit of anachronism in Kālidāsa's usual style. I shall once again draw attention of my readers to Ra. VI, 58 c. d. "तस्मादपावर्तत दूरकृष्टा नीत्येव लक्ष्मीः प्रतिकूलदैवात्" and my explanation of it in the light of Khāravela's mischiefs in the territory of the Bhojakas.² After Mahendra comes the king of Pāṇḍya to whom Kālidāsa has forgotten to give a name³. I need not say here anything more about this king. "सञ्चारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिं चरा सा । नरेन्द्रमार्गाद्व इव प्रपेदे विवर्णभावं स स भूमिपालः ॥" probably sums up without specific mention Indumati's passage before some other kings. We have next the description of Aja and Indumati's bashful acceptance of this prince. As Aja belongs to the original story we should

¹I.H.Q., I, p. 315.

² That Rāṣṭrikas and Bhojakas do not mean particular peoples, outside the Kalinga territory, but Khāravela's own provincial and local (!) governors (Luder, E. I., X, suppl. p. 161, R. D. Banerji, J. B. O. R. S., III, p. 500) seems impossible to me. I have Mr. Jayaswal (J.B.O.R.S., III, p. 455) and Mr. Rapson (C. H. I., I, p. 535) on my side. Mr. Jayaswal rightly says, "But nobody would think it important enough to mention in an inscription the respect one receives from one's servants or officers."

³ Or was it because the poet could not coin a name from the Purḍyas for the "इन्द्रीयरस्यामत्तुः" Dravidian chief?

not suppose that Kālidāsa has alluded to a contemporary king of Ayodhyā. No historical conclusion should therefore be drawn from this separate mention of the state of Uttara-Kośala¹ and I must now take leave of the sixth canto of the Raghuvamśa.

But leave of the Raghuvamśa we may not take yet. The Gupta period theorists will say here that allusions to the Gupta kings and to their family are too many and too obvious in the Raghuvamśa to admit of any explanation other than the Gupta patronage of Kālidāsa. But we should remember that the Guptas are not really kings of Avanti with which tradition associates Kālidāsa's Vikramāditya and where the poet certainly lived. The large number of derivatives of the root *gup*² are noticed in Kālidāsa only

¹ The Gupta period theorists need not therefore be troubled by the fact that Bodhgaya was included within and was a capital of the Gupta empire (V. A. Smith I H I p 310) My own attitude is just this. I do not want to read history where it is not called for. The texts should be studied from their own points of view and if any historical conclusions can be deduced they should not contradict the internal data of the texts. This is unfortunately not usually done. In the question of Kālidāsa's date we have often theory first and interpretation of the text afterwards, instead of text before theory. Similarly historical facts should not be interpreted in the light of Kālidāsa and then compared with his own statements³. Mr Radha Govinda Basak's paper on the Historical basis for Raghu's conquests though very learned and full of acute suggestions is vitiated by this mixing up of evidence.

² गुप्त वर्णन विषय in Me 47 (or 44) is taken to suggest that at the time of the composition of that great lyric Śākanda Gupta had his residence fixed in Avanti probably in Ujjain and that he was placed in charge of the king's (cf. the title *Mahendraditya* as used by king Kumāra Gupta I) army (Proceedings of the Calcutta Oriental Conference p 326). But unfortunately for Mr Basak Kālidāsa places Śākanda not in Ujjayinī but on Mount Devagiri (mentioned in the previous verse) which is at some real distance from that city. How is it also known that Śākanda Gupta as a prince was a general of his father's troops stationed in Ujjayinī? The chronological order of the different works of Kālidāsa should also be fixed on purely internal evidence and not on supposed historical allusions. The Kumārasambhava which is certainly earlier than the Raghuvamśa is placed by some scholars after that work just to suit the theories about the historical allusions!

³ To which Professor Dr Meghnad Saha of our Physics Department draws my attention.

on account of the theory. A similar list can be made out from *Āsvaghoṣa's* works but no one will dare suggest that the Buddhist philosopher lived in the Gupta period. *Samudra* and *Candra*, are too familiar terms in poetic vocabulary to call for any especial notice or historical explanation in the case of Kālidāsa's use. I would not urge any grammatical objection against the late Mr. Harinath Dey's interpretation of “आसमुद्रचितीशानाम्” (Ra. I, 5), for a secondary meaning of ‘lords of the earth since Samudra-Gupta’ is *a-priori* not impossible.¹ But when I compare the other alleged references to Samudra-Gupta or Candra-Gupta I lose all faith in this method. If the Guptas were lords of the earth since Samudra-Gupta, the poet could not possibly speak of his son Candra-Gupta II as *purer* than him; for that would be the meaning of Ra. I, 12. “तदन्वये शुद्धिमति प्रसूतः शुद्धिभत्तरः। दिलीप इति राजेन्द्रुरिन्दुः चौरनिधाविव ॥.” Above all, Ra. XVII, 71 “ग्रहूद्धौ हीयते चन्द्रः समुद्रोऽपि तथाविधः। स तु तत्समवृद्धिश्च न चाभूत्ताविव चयी” clearly shows that Kālidāsa never wanted to flatter the Gupta kings Samudra-Gupta and Candra-Gupta II. If Dilīpa is incidentally likened to Candra-Gupta II, born of Samudra-Gupta, in Ra. I, 12, how do you explain Ra. III, 17 “निवातपद्मस्तिमितेन चक्षुपा नृपस्य कान्तं पिवतः सुताननम्। महोदधेः पूर इवेन्द्रुदर्शनाद् गुरुः प्रहर्षः प्रवभूत नात्मनि ॥,” where the self-same Dilīpa is compared to *Samudra* (or its swelling) and his son Raghu to *Candra*? Why do you notice only such passages as suit your theory and overlook the rest? An unprejudiced study of these references should convince one that Kālidāsa has used only the language of poetry and he has in his usual way² constantly varied his similes. As regards the alleged frequent references to Kumāra or Skanda, they may be also paralleled from the *Buddha-carita*; and we should not blind ourselves to

¹ Nor would I say with a well-known Professor of English at Calcutta that Kālidāsa has even referred to Candra-Gupta's *Sāla* (Bengali for *Syāla*=‘brother-in-law’) in Ra., XIII, 40 “वियद्वगतः पुण्यकच-न्द्रगाला.” etc.

² Kālidāsa's rich fund of similes is proverbial.

the fact that Kālidāsa was a devout Siva¹ and frequent references to Siva's son would be but natural here. I have already suggested one possible historical ground for the writing of the Kumārasambhava. Kālidāsa may also have been making frequent visits to the temple of Kārtikeya in Mount Devigiri alluded to in the Meghulūta. Speaking of historical allusions, I may refer to Ra., VIII, 2 "तुरितरपि कन्तामसादप्रवरते नृपसूनयो हि पतः । रघुस्तितमप्यहीनं पितृप्राप्ता न भोगन्तव्यया ॥," where the poet has probably the well-known particide Ajītasatru in mind. The allusion, if meant, could hardly be understood in the fourth or fifth century A.D. Bīma, writing in the seventh century, has preserved for us many anecdotes of the Sunga period but he has throughout given us the names. Kālidāsa, if writing in the first century BC, did not need to take the name of Ajītasatru and his indirect reference² could be easily understood by his contemporaries.

The possible transference of the Gupta capital to Ayodhyā is supposed by some to have been alluded to in Kusa's return to Ayodhyā, described in Raghuvanśa, Canto XVI. But Kusa returned to Ayodhyā and did not go there for the first time, as the Guptas did, and Kusa's return is most probably given in the legends from which Kālidāsa draws his story and not invented by the poet. The establishing of a second capital at Ayodhyā may, on the other hand, have been as much due to a wish to rival or at least imitate the glories of the famous Ikṣvākus (so beautifully sung by two of India's greatest poets) as to administrative necessities. Pure administrative necessity would probably have led to the choice of a more westerly city like Mathurā or a more central place like Allahabad. We should remember that the Guptas were Hindu revivalists and they would

¹ Compare among others, the *nāndī-slokas* of the Mālavikāgnimitra, the Vikramorvāsiya and the Abhijñānaśākuntala, the Bharata rājya of the last, the first verse of the Raghuvanśa and the theme of the Kumārasambhava.

² Of course if meant

naturally choose a royal city famous in Hindu tradition. Some direct influence of Kālidāsa's Raghuvamśa is possible here. I have already spoken of a possible influence of this epic on the conduct of Samudra-Gupta. I have a suspicion that the early Gupta kings were great admirers of Kālidāsa's works. One work of our poet was probably carried to Magadha (and Bengal) by some Gupta king. The Bengali recension of the Śakuntalā spells the name of the hero as *Duṣmanta*,¹ whereas all other texts spell it as *Dusyanta*, even the Kashmir recension² which is in many respects similar to the Bengali text. The inference is natural that in the first codex of the drama brought to Bengal the subscript *y* was misread as *m*. The two letters, therefore, or their forms in subscript were so very similar that one could be mistaken for the other ; but as *y* seldom changes form in a ligature the ordinary letters *y* and *m* must have had the same look. We find this similarity in the Bilsaḍ Stone Pillar Inscription of the time of Kumāra-Gupta (Fleet's No. 10, Plate V).³ I therefore infer that the archi codex of the Bengali Śakuntalā was brought some time in the reign of Kumāra-Gupta or in that of his father Candra-Gupta II, the conqueror of Mālwā. A drama would ordinarily circulate within narrow limits, unless specially favoured by the position of the writer. But a good poem would reach distant regions earlier than the dramas of the same author. Aśvaghosa's Śāriputraprakarana, for example, had a more limited circulation⁴ than his poems. Similarly Kālidāsa's dramas too may have been for long confined more or less to the Malwan stage and been carried to distant Magadha and Bengal by

¹ See, e.g., Pt. Prem Chand Tarkavāgīśa's text, Calcutta, 1860, p. 3.

² See Burkhard's Die Kashmire Sakuntalā-Handschrift, Vienna, 1884, p. 21.

³ See Table IV, column IV, rows 31 and 32 in Bühler's Indische Palaeographie (Tafeln) and the form of the *m* in *Brahmanya-devasya* of the Bilsaḍ Inscription, I. 7, in Fleet's plate.

⁴ As is clearly indicated by its total disappearance from India.

only Candra-Gupta II, conqueror of Malwa, or his son. In mediæval Bengali versions of the *Sakuntalā* story and in some Bengal manuscripts of the *Mahābhārata* too we find the spelling *Duṣmanta*, obviously under the influence of the popular drama of Kālidāsa as current in Bengal. But there are manuscripts in Bengali character, e.g., some of the MSS. of the *Padmapurāna* used by my friend Professor Haradatta Sārmā for his text of selections from the *Padma-Purāna*,¹ which spell the name as *Dusyanta*.

That the nineteenth canto of the *Raghuvamsa* was not the last, as Mr S P Pandit supposed,² cannot be seriously believed. The fact that the poet has rushed a number of unimportant kings through the eighteenth canto shows that the poet is coming towards the end. But an artistic winding up required that there should be a little more leisurely movement and we have that in the nineteenth canto. The amours of Agnivarna in the last canto of the *Raghuvamsa* correspond to the eighth canto of the (unfinished) *Kumārasambhava*, the last that left his pen. But this nineteenth canto of the *Raghuvamsa* does not show that the writer was a voluptuary. Kālidāsa's moral tone is fully manifest in vv. 48–53. Agnivarna's tragical culmination conveys a moral and is suggestive to historians. Kālidāsa probably saw the inglorious end of a glorious line of kings through the debaucheries of the last king. And that line was most probably the family of the Sungas with whom Kālidāsa was in deep sympathy and the Agnivarna among the Sungas was probably Devabhūmi who was slaughtered by his indignant Brahmin minister Vasudeva.³ It should be noticed that Kālidāsa makes the ministers of Agnivarna hide the news of the king's death and secretly

¹ *Padmapurāṇa* and Kālidāsa, Calcutta, 1920.

² Preface to his edition of Ra., Vol III preface pp. 14–18.

³ कामदेव अमृतानु शशांक राजनीतिः देवभूमि संविष्टः एव त्रिपुरा यज्ञः ॥
(Pargiter D. L. I. pp. 33–4) कर्त्तव्योऽप्यास्त्राण्युपेतय गृह्णन्तायाः अनुप्रेते देवभूमिकामु
स्त्रैः देवाभ्याः ॥ नामान्तराः ॥ (Haracarita Uc. VI Vidyāśāgar's ed
p. 173 Nurnaysagar ed. p. 199)

consume his body in fire under the pretext of performing some propitiatory rites for the king's recovery. Some connexion with what Vasudeva Kāṇva did is quite evident. I may also point out that the names of many of the Śūṅga kings ended in—*mitra*=the Sun and the Śūṅgas could therefore be thought of in connexion of the Raghus of the solar race. Another sensual king could have been also thought of by our poet when he wrote of *Agnivarṇa*, viz., Gardabhilla of Avanti, who brought on great misfortune to his whole kingdom by his debaucheries culminating in the forcible abduction of Sarasvatī, the sister of Kālakācārya. It is possible, as I have said already, that this Gardabhilla came at the end of the Gardabhilla dynasty and was not Gardabhilla I.¹ Nurture of his son (*Vikramāditya*) under Śātavāhana protection and the regaining of the family glory through that prince may have something in common with the careful nourishing of the posthumous son, the hope of *Agnivarṇa*'s line, referred to at the end of the *Raghuvamśa*. *Āditya* of the Malwan prince's name or epithet easily lends itself to a veiled comparison with the kings of the solar dynasty. The *Raghuvamśa* was, therefore, not purely tragical in its culmination ; it ends with a hope for a glorious king.

That Kālidāsa could be contemporary with Agnimitra, as is inferred by Mr. S. Ray² from only the *bharata-vākyā* of the Mālavikāgnimitra, “आशास्यमन्यविगमात् प्रभृति प्रजानां सम्पद्यते न खलु गोहरि नाम्निमित्रे”, seems to me to be altogether impossible. Agnimitra's foibles as well as his excellences and also those of Iravatī (and Dhārinī) are described in the drama with a certain amount of humorous freedom and it is absurd that a contemporary poet could thus flatter Agnimitra. That there is something strange in the *bharata-vākyā* I admit ; but acknowledging a problem is better than offering a cheap

¹ The Śaka interregnum would create a gap and continuity of the line through this gap would not be spoken of. A culmination of the line in Sarasvatī's transgressor seems therefore more natural.

² *Sakuntalā*, 5th ed., 1920, Introduction, pp. 28, 29.



Terracotta Plaque from Bhātā (Reproduced from photograph kindly supplied by the Director General of Archaeology, India)



The same (Reproduced from the Cambridge History of India Vol. I by kind permission of the Cambridge University Press, London.)

traditions of a still earlier epoch was based, according to Dhanika, on the Bṛhatkathā.¹

The evidence of the Bhīṭā medallion, on which Mr. S. Ray² has pinned his faith so much, fails to convince me, and I shall not cite it in favour of a first century B.C. theory. How can we be altogether certain that it is a work of the Śunga period? Then, does it really picture the opening scene of the Śakuntalā? We have a fine reproduction now of the medallion in an easily accessible volume³ and its close scrutiny reveals important differences. There is no deer running before the horses. It cannot be urged that want of space to the right hand side induced the engraver to put the deer at the bottom, for we have two animals there and not one as in Kālidāsa's story. Then Kālidāsa makes two hermits (three in the Devanāgarī recension) come and stop the king from his cruel quest, whereas we have here only one individual standing before the horses, with hands outstretched (to bid the party welcome?). Again, the person driving the horses with a whip in his right hand looks youthful and has got something like a crown on his head and can hardly answer to Dusyanta's elderly charioteer. The other person seated on the chariot has neither a crown on his head nor a bow in his hand. Then again, who are the individuals at the top of the medallion? With all these fundamental differences, how can the picture represent the opening scene of Kālidāsa's immortal drama? I therefore set aside the allegation that its testimony places Kālidāsa in the first century B.C. or earlier,⁴ and I place

¹ Avaloka of Dhanikā, com. on the Daśarūpaka, Nirnaysāgar edition, Bombay, 1917, p. 34. No such tradition is on record about Kālidāsa's obligations. May we not therefore conclude that he had only living memory of the Śungas to go by?

² Śakuntalā, Introduction, pp. 9-10. Mr. Sankara too has used its testimony with approbation (I.H.Q., Vol I, p. 313).

³ Cambridge History of India, Vol. I, Plate XXIX. See two impressions of the plaque in the annexed plate.

⁴ With much diffidence I propose to take the plaque as depicting the scene of the aged man sent by the gods (pictured at the top?) to create the first impression of *vairāgya* in the prince Siddhārtha's

my hopes on the nature of the resemblances between Asvaghosa and Kālidāsa, as hinted in my *pratyākṣā* verses. My case fails if those resemblances (by the decisive character of some and the cumulative effect of the rest) do not establish my point. But my present conviction is that they do¹ and in such a way that if Kālidāsa is not removed from the fourth or the fifth century after Christ, Asvaghosa will have to be brought down from the Kusān period or all the passages in his works resembling Kālidāsa will have to be pronounced as post-Kālidāsan interpolations. If such an *alhyupagama* is made by anybody for the sake of argument, I am certainly silenced. But " दत्तस्यतेऽसि भग्न कोऽपि समानपर्मां, कालो हयव विविष्टिपुदा च रूप्यी"

I have not answered one very strong set of arguments, against an early date for Kālidāsa, viz., those based on Kālidāsa's knowledge of (Grecian) astronomy and astrology. This I leave to more competent hands. I may, however, "द्विनार्थिभावादुपरचर्चाप्त", make a few remarks here. Kālidāsa certainly knew the *rāśis* and the planets and probably also the *lagna* (and perhaps the week days too). But when the Sarnath inscription of Rājā Asvaghosa of c. 150 A.D.² clearly indicates the knowledge of solar days and consequently of *rāśis* on which they are based and when Āryadeva in the same century mentions *vāṇī* and *rāśi*,³ when the Divyāvadāna (XXXIII, p. 642) and the Baudhāyana Dharma Sūtra (II. 5.23) show a knowledge

mind when he was out on a drive. The man in front whom I take to be stretching out his hands in welcome may really be the old man with no control over his limbs. [I am informed by Rai Bahadur Daya Ram Sahni that some Buddhist remains have been discovered in that region.]

¹ Of course such scholars as do not already possess an intimate acquaintance with Kālidāsa and Asvaghosa will not be convinced by what I have said above but such an acquaintance is essential for the correct evaluation of all internal evidence. As limitations of space obliged me to be very brief in comparing the two writers, I fear much of what I have said will remain obscure to my readers, unless they should have the texts discussed open before them when going through this paper.

² Lüders No 922 E.L. Vol VIII pp 171-2

³ J.A.S.B. 1898 p 181

of the planets, why must Kālidāsa's knowledge be made possible after 200 A.D.? Archaeologists often unconsciously suggest by their writings that inscriptions give currency to a usage,¹ but others may be excused if they believe that it is prevalent customs and knowledge that they reflect. Kautilya, as admitted in Mr. Sankara's earlier paper,² shows some knowledge of planets and their conjunctions. Though the genuineness of the Arthaśāstra is now doubted in several quarters, I am personally certain that it is a work of the fourth century before Christ.³ Cannot a further increase of

¹ See, e.g., Prof. Dr. Bhandarkar in the Bhandarkar Commemoration Volume, p. 189, II. 10-13.

² Q.J.M.S., IX, p. 21.

³ The work has the stamp of antiquity on it. Even the vocabulary and syntax bespeak an early date. The *vidyāsamuddesa* section should be particularly noticed. Its four-fold division of the *vidyās* attained such popularity that the author of the metrical Manu-Smṛti, based on a Mānava Dharma Sūtra, adopted it, though the Mānavas in olden times accepted only three *vidyās*, an information known both from the Arthaśāstra and the Nītiśāra of Kāmandaka. The Manu-Smṛti is usually assigned to about 200 A.D. But my study has led me to the conclusion that the work is nearer the upper limit assigned by Buhler than the lower one. Mr. Jayaswal has placed its composition in Puṣyamitra's time and M.S., I 99-101, II. S7, etc., support him. The Arthaśāstra should therefore be earlier than the second century B.C. That Kauṭilya defines Ānvikṣaki as Sāṅkhya, Yoga and Lokāyata should also prove his antiquity. Vātsyāyana, the author of the Nyāya Bhāṣya, who certainly lived before 400 A.D. (Keith, Indian Logic and Atomism, pp. 27-8) obviously refers to "प्रदीपः सर्वविद्यानातुपापः संपर्कनाम् । आश्वः संख्यकर्त्ता शशदाचीवक्ति जता ॥" of the Arthaśāstra, *vidyāsamuddesa* section (2nd ed., p. 7), in his own "चेयनान्योक्तनोः . प्रदीपः सर्वविद्यानातुपापः संख्यकर्त्ता शशदाचीवक्ति जता ॥" (Nyāyabhāṣya, Viz. ed., p. 7). It should be noticed that with the author of the Arthaśāstra, Ānvikṣaki means Sāṅkhya, Yoga (=Vaiśeṣika ?) and Lokāyata, whereas Vātsyāyana understands it in the sense of Nyāya alone. Why is it that comparisons are made between Megasthenes and Kauṭilya to decide on the latter's date? Tradition says that Cāṇakya retired to forest after leaving Candragupta's government under the charge of Rākṣasa. If he wrote a manual of politics for the guidance of the Maurya, its dictates would not be necessarily binding on the conduct of Rākṣasa or his royal master. The mistake is commonly made that actual practice can be gauged from the law books. But unfortunately there has always been a great difference between theory and practice. Non-mention of Kauṭilya in Megasthenes' work cannot cast any doubt on his existence for tradition makes the Brahmin

knowledge, resulting in the use of *rāśis* and of week days, be understood in two or three centuries more? Most of the astronomical or astrological concepts found in Kālidāsa were evolved in Greece earlier than the middle of the first century BC,

return to his forest almost immediately after Candragupta's accession and the foreign ambassador would neither meet him nor hear of him. Besides we cannot be sure that Megasthenes did not refer to him for his work has not come down to us in its entirety but only in a few quotations in other works. It is notorious that writers of summaries often omit important facts. Can we therefore expect that the Greek and Roman historians or naturalists, who have quoted, paraphrased or summarised such passages in his work as had a bearing on their respective topics, have between them preserved for us all that was important in the *Indika*? I have therefore little faith in the conclusions of Dr Otto Stein though Professor Dr Winteritz and some other scholars have accepted them. There are fairly old traditions extant for *Kālidāsa*=*Sākyā*'s authorship of a text on Statecraft and we may safely believe that the text published by Dr Shama Sastri is in its essentials the same as left the pen of Candragupta's first minister in the fourth century BC. The figure given by the seventh century writer Dandin for the extent of the work— *दशलक्ष्माराचरिता विद्या वृत्ति विशेषः एव* (Dasalakṣmāracarita, 8th Uccṛita, N S P ed. 1917 p 236)—agrees with the Mysore text. The *vidyām* (now) in Dandin's statement may perhaps be with reference to the characters of the story who are placed in an early age. Dr N Law has given us a lengthy reply (Cal Rev., Sept. Dec. 1924) to Professor Winteritz's objections. Some more discussion of the question is expected shortly from Dr Law and other scholars especially over Dr Stein's recent evidence of *surunga-*
सूरुंग [See H C Ray on the *Arthashastra* in recent numbers of the I A]. Whatever date scholars may finally agree upon for the *Arthashastra* my position about Kālidāsa remains unaffected.

I may not speak of the ultimate Babylonian source of Greek astronomy (and astrology) not even in view of the recent findings at Harappa and Mahenjo Daro for I am contented to accept immediate Grecian origin of a good deal of Kālidāsa's astral lore. *Jāmitra* if that is the true reading of Ku. VII 1 is certainly a (happy) Sanskritisation of the Greek *stammeros*—to be paralleled by the *वृत्त* of a nineteenth century orthodox Pandit of Bengal for the English word stupid. But the system of seven-day weeks need not have been borrowed from Greece or Rome. The system was in currency in Western Asia since earliest times (En. Br. IV p 908) whence India could have obtained it directly. As regards the supposed Sumerian findings of the Indus region it is too early to use their implications. The Aryans may have entered India after the Sumerians (or Elamites or whoever they may have been) left the land (or migrated southwards) or may have failed to learn anything substantial from these more civilised natives at the first blush of their acquaintance we have a parallel

at least about 125 B.C., when Hipparchus made his calculations.¹ This astronomer knew, as Mr. A. C. Banerji of our Mathematics Department assures me, of all these things (and even of the precession of the Equinox). Could not these ideas have entered at least some part of India in the first quarter of the first century B.C.? In historical arguments, India is often looked upon as a small country where the same knowledge and the same customs are supposed to prevail equally everywhere. But, unfortunately, India has always been (and even now is) a vast continent, where knowledge and customs have differed (and do still differ) from province to province. Avanti in Western India was in the first century B.C. in almost as active communication with Greece and Rome, through the port of "Barygaza" (= Bhrgukaccha), as the extreme south; ² much astronomical lore could thus pour into Ujjayinī from the West through sea-faring merchants. That city early became a strong centre of astronomical studies and scientific astronomy would evolve

case in Greek history. Direct contact between western India and western Asia is, however, testified to by the Bāverū Jātaka (the Suppāraka Jātaka) and the Periplus of the Erythraean Sea. There could thus be a substratum of Babylonian astronomy in the astral science of Ujjayinī, which could quickly acquire a scientific character under the influence of Hipparchus and others.

¹ See Encyclopædia Britannica, 11th. ed., vol. II, p. 797, for the date and origin of Greek astrology.

² See, among others, H. G. Rawlinson's India and the Western World, Ch. V and VI. To quote Professor Keith, "We know that Alexandria under the Lagidai became a great centre of Greek learning, and that between Alexandria and Ujjayinī through the port of Barygaza there was a brisk exchange of trade which may have aided in intellectual contact." (Sanskrit Drama, p. 60). The Lagidea are the Ptolemies who reigned in Egypt from the fourth century B.C. to the first. Hipparchus though a native of Bithynia (in Asia Minor) resided for some time in Alexandria (see Smith, Dictionary of Greek and Roman Antiquities). It was from Barygaza that the embassy of king Pandion or Poros sailed about 27 B.C. (Strabo XV. 73) See Periplus of the Erythræan Sea (§ 48) about the trade connexions of Ujjayinī with Europe in the first century A.D. (and earlier?). Ujjayinī was "the great emporium of the period." (C.H.I., I. 517). See also Sten Konow in Modern Review, April, 1921, p. 467, c. 2.

there earlier than in many other parts of India. If Kālidāsa, a man of this region, shows a knowledge of scientific astronomy in a rather early epoch, one should have no matter for surprise. The manner in which Kālidāsa has purged his astronomical learning indicates the popularity of the study in that region, and probably also its recent introduction there. The Mṛcchakatika, which I believe to be of about the same age, also makes astrological references (IX. 33, etc.) The Śātavāhana prince Hāsi writing in the first century A.D. in the Andhra country shows a knowledge of week days (Sapta-Sūti III. 61), and that implies much knowledge of scientific astronomy and cognate astrology.¹ The close relation that the Andhras had with Ujjayinī in this period is well-known.² Can we not suppose that Kālidāsa living in Ujjayinī in the previous century possessed the knowledge of week days, *rāśi*, planets and all that gear? Ujjayinī may have been an emporium not only of merchandise but also of scientific ideas. That Kālidāsa does not seem to possess a scientific knowledge of the cause of an eclipse³ should speak for his antiquity. I could not therefore find anything in the astronomical objections to necessitate the abandoning of Asvaghosa's testimony. I cannot help believing that the *current theories about the date and nature of borrowings from Greek Astronomy stand badly in need of revision.*⁴

¹ See in this connection K. P. Jayaswal in I & 1918 p. 112

² C.H.I. I pp. 531-4.

³ The interpretation of Ra. XIV. 40 proposed by S. P. Pandit has long been abandoned by scholars. The *māla* of the Moon is not the occasional obscurity but the constant dark spot Kālidāsa is therefore earlier than at least Aryabhata (500 A.D.)

⁴ I could not understand the significance of Mr. Banikar's remarks. Now the Balance (*tula*) which always figures as a distinct sign in Hindu astrology was unknown even to Hipparchus (c. 120 B.C.) and appears first in Geminus and Varro (c. 100 B.C.). Kālidāsa must therefore have lived after 100 B.C.⁵ (I H. Q., I p. 315) What has Kālidāsa to do with the *tula*? He does not name it. The *tula* would form the *jamittra* "house" only if the *lagna* was in *mēṣa*. It is not true that this *raśi* was not in the Zodiac before Geminus and Varro. The Zodiac was divided into 12 "houses"

When discussing the date of Kālidāsa I have kept in mind only the scholars who decide in favour of the fourth or fifth century A.D., because I can never seriously think of the sixth century as a possible time for our poet's life. Vatsabhattī, the writer of the Mandasor Inscription of the time of Kumāra-Gupta II and Bandhuvarman (Fleet's No. 18—of c. 474 A.D.), was most certainly under the influence of Kālidāsa's writings.¹ And our poet can never be placed after him. I have read the inscription carefully and I could find nothing to doubt the obligation of the writer to Kālidāsa, already surmised by several scholars.² I have also noticed the influence of Kālidāsa in the Bhītāri Stone Pillar and the Junnagarh Rock inscriptions of Skanda-Gupta; but I reserve all this for a separate treatment. Bhāravi too can never be placed before Kālidāsa (see I. A., 1918, pp. 249-250). One scholar who believes in the sixth century theory gave me as his reason the fact of India being divided into a number of petty principalities in that century, a condition reflected in the Raghuvanśa. But similar conditions also prevailed in the first century B.C. when after the disintegration of the Maurya Empire and the subsequent collapse of the Śūngas,

since very early times. Only the "house" corresponding to the present "Balance" had no *special name*: the "Scorpion" was extended across the seventh and eighth divisions. "Libra" ('Balance') was not of Greek invention. Ptolemy, who himself chiefly used the 'Claws' ($\chi\eta\lambda\alpha i$ —part of the 'Scorpion'), speaks of it as a distinctly Chaldean sign; and it occurs as an extra-zodiacal asterism in the Chinese sphere" (Encyclopædia Britannica, 11th ed., vol. xxviii, p. 994—see the whole article on "Zodiac"). There were 12 divisions but only 11 symbols; Geminus and Varro only introduced a *name* for the seventh *rāśi*. I beg to take exception to another statement of Mr. Saṅkara. He ascribes Amarasimha, the famous lexicographer, to the 6th century A.D. "as he follows Varāha and not Āryabhaṭṭa in equating the *manvantara* with 71 instead of 72 *mahāyugas*" (I. H. Q., I. p. 310). But Amara seems to have really followed the Manu Smṛti (I. 79), which was certainly written several centuries before the times of Āryabhaṭṭa and Varāhamihira.

¹ See Keith in J.R.A.S., 1909, pp. 433-4.

² Buhler, Kielhorn, Macdonell, Keith, Mr. Dhanapati Banerji, and others.

North India was divided into a number of small kingdoms, a condition further accelerated by the Śāki settlements in three regions, the Punjab, Mathurā and Western India. In South India too, we have the Andhras (with their feudatories), the Kalingas and the other Dravidian powers unapproached even by Asoka.

It will probably be improper for me to make no mention of the historical reference read by Mallinātha in Me, I. 14, “अद्य शक हरति पवन किस्मिद्वयु मुर्तिभिर्देवताहशक्तिरचक्षित् मुख्यं सिद्धाङ्गनामि । स्थानादस्मात् सरसनिखुदादुत्पत्तोद्भूम्युसं च दिग्नागानां पविष्टिरन् स्वृग्दहस्यावक्षेपान् ॥”² Mallinātha reads here an allusion to the rivalry between a poet Nicula and the Buddhist logician Dinnīga, both contemporaries of Kālidāsa, and he proposes a second meaning of the verse in consonance with this allusion. The best view about Viśubandhu's date seems now to be that he lived in the first half of the fourth century A.D.³ and if Dinnīga was his pupil, as Buddhist

¹ It is because foreigners were reigning in the Punjab for a very long time (longer than in Mathurā or Kathiawād) that Kālidāsa makes no suitor come from there for Indumati's hand.

² Particularly when my friend Pandit Amarnāth Jha, M.A. of our English Department asks me to answer the chronological difficulty created by it.

³ See V. A. Smith, E. H. I.⁴ pp. 316-7 on the basis of M. Peria's work in B. E. F. E. O. It is however no longer possible to connect Viśubandhu with the son (Samudra Gupta) of Candra Gupta I on the supposed authority of Vāmana for the true reading of the passage (*Kāvyaśākāra Sūtra*, III. 2.2) seems to be लभेत्वात् यथा—यावेद् वर्णते कवद्युपात्तवर्त्तकासी यथा, कावद् यूपित्वात् इत्येवं निरुपा कावद्यन् ॥ कावद् इत्येवात्प्रियस्य पुष्टामुखानिषेषप्रेषण्डत्वात्प्रियादद्य ॥ (N. S. P. ed. 1895 p. 32) This Subandhu, we now know is not the author of the highly artificial prose romance *Vāsavadattā* nor is the Candra Gupta the Gupta king of that name. The *Avantisundarikathā* informs us that this Subandhu was a contemporary of the Maurya Emperor Candra Gupta and his son Bindusāri (p. 1) and this text and the *Abhinava Bhāṣat* tell us that the poet captivated Bindusāra's heart by writing a drama named *Vāsavadatta Natta* (tya ?)-dhāra. See M. Ram Krishna Kavi's paper, 'Avantisundari Kāthā of Dandin' in the Proceedings of the

tradition asserts,¹ he lived about the second half of the fourth century.² If Mallinātha's interpretation is accepted, Kālidāsa must be placed in the fourth century and he becomes a contemporary of Samudra-Gupta or his son Candra-Gupta II. This would of course fit in with the theory of most scholars. But is the testimony so sure that we must accept it? Dakṣināvarta-nātha (12th century) and after him Mallinātha (14th century) are the only commentators who speak of this allusion. The earlier commentator Vallabhadeva (10th century) has no inkling of it. There is no other evidence about the rivalry of a poet Nicula with the logician Diinnāga (or even of the existence of that poet) and such a rivalry is extremely improbable. Then, *the plural in “दिन्नागानाम्” cannot be explained if Diinnāga is referred to by Kālidāsa as a rival.*³ The name of Diinnāga was a terror in later Hindu philosophical circles and Dakṣināvartanātha and Mallinātha, nurtured under the influence of these schools, naturally think of the writer of the *Pramāṇa-samuccaya* at the sight of the word Diinnāga. The story about Nicula probably comes from pure imagination, helped by the adjective सरस-, for is not *kāvya* defined as

Calcutta Oriental Conference, p 196, and Rangaswami Saraswati's paper on "Vasubandhu or Subandhu" in *ibid*, pp. 203—213 (also an article in the I. H. Q., Vol. I, pp. 261-4). I have no opinion to hazard about the identity of Viśrāmaśīla of Ayodhyā father of Bālāditya and patron of Vasubandhu mentioned by Buddhist writers (*e.g.*, Paramārtha in his Life of Vasubandhu).

¹ Kern, Manual of Indian Buddhism, p. 129

² See Keith's Buddhist Philosophy, p 305.

³ Mr. Dhanapati Banerji has proposed a very queer meaning of "दिन्नागानाम्" viz., "Buddhist savants sent on mission to various places." (Q J.M.S., X., p. 78), for which he has not given any authority and, I believe, has none. Mr. Sankara (*Ibid.*, p. 188) has justly criticised him and Mr. Banerji's reply (pp. 365-6) has not improved matters a bit. No historical conclusion can be arrived at by coining meanings of words at will.

*rāśīmaka tulya?*¹ Without labouring the point further, I shall make a quotation from Prof. sor Keith, a writer who is himself not in favour of Kālidāsa's contemporaneity with Candragupta II "But the difficulties of this argument are incurmountable. In the first place, it is extremely difficult to accept the alleged reference to Niçala, who is otherwise a mere name, and to Dinnīgi, why a Buddhist logician should have attacked a poet does not appear, especially as every other record of the conflict is to the contrary. Nor is the double entendre at all in Kālidāsa's manner,² such efforts are little in harmony with Kālidāsa's style, while later they are precisely what is admitted, and are naturally seen by the commentators where not really intended". Dikṣināvara nātha and Mallinātha, therefore, I cannot help believing, have coined a legend and not preserved a tradition. Occurrence of the story in two writers proves

¹ The rich imagination of our ancestors from the time of the writers of the Brāhmaṇas, the Ānakramas and the Purāṇas down to our present day Pandits, an imagination that never owns defeat before big gaps but must boldly bridge it over was brought home to me when I was studying the traditions about the R̥gvedic gods. I may mention as a typical illustration the Purāṇic analysis of the name of Bharadvāja as *bharadvāja* and the worthless story about the sage's birth it gave rise to. How muchsoever one may lament it from the point of view of history one has the consolation that this special gift of our race gave to the world a rich fund of story literature (Vedic, Purāṇic, classical Jaina, Buddhist and vernacular). That our commentators were sometimes unscrupulous with texts is illustrated by Mallinātha's alteration of *वृषभः* in Ra. IV 67 into *वृष्णः* referred to above and of *वृषभाविष्टवान्*— the only reading of Mañgha I 60 into "वृष्णविष्टवान्" (in the light of Ra. IV 17).

² The allusion to Vikramāditya that I have read in Ra. VI 31 is altogether on a different level. There is no *देवा* there. Kāshīdīva has not descended to the vulgarity of taking the king's name directly but has used synonyms which suggest it through *त्याजया*. Similarly *Mahendra* in v. 51 of the same canto does not refer to a Mahendra but to a Mahānughvāhava prince". K. C.

³ Sanskrit Drama p. 14; see also Keith J.R.A.S. 1907 pp. 435 6

nothing ; Mallinātha has simply copied it from his predecessor.¹ Space forbids the answering of other objections.²

I have not tried to prove the existence of a Vikramāditya, king of Ujjayinī, in the first century B.C. for sufficient facts for such a supposition are already present before scholars, some of whom have accepted their implication.³ The

¹ Mr. H. N. Randle of our Philosophy Department draws my attention to an attempt by Dr. F. W. Thomas, in J. R. A. S., 1918, pp. 118-22, to revive the Diññāga theory. Dr. Thomas believes that Me., I. 14 alludes to a work named *Hasta* by Diññāga and he thinks that it is the same as the Muṣṭi-prakaraṇa-śāstra or *Hastavāla-prakaraṇa*, a short text preserved in Tibetan and Chinese, and ascribed by some authorities to Jina=Diññāga and by others to Āryadeva. It contains six *kārikās* (seven in Tibetan), followed by a commentary. Dr. Thomas has sought to reconcile the difference in tradition about the authorship of the work by assuming that Āryadeva wrote the *kārikās* and Diññāga the *vṛtti*. The Tibetan and Chinese versions have been published by Dr. Thomas and Professor U1, proceeded by a reconstructed Sanskrit text, in *ibid.*, pp. 267-310. But the introductory sentence of the commentary (p. 278) makes it clear that it is a *svopajñā-vṛtti* and diversity of authorship for the *kārikās* and the *vṛtti* is therefore an unjustifiable assumption. Then Diññāga's claim to have any connexion with the work is not very strong. The Tibetan authorities are unanimous in naming Āryadeva and Chinese tradition is not really agreed, as Dr. Thomas himself admits (p. 271), in making Diññāga the author. That Kālidasa refers to a work named *Hasta* is not asserted by Mallinātha and is difficult to understand. Nor do I see how Dr. Thomas finds support for Kālidāsa's alleged reference to Diññāga's *sthūla-hastā=valepa* in verse 5 of the *Hastavāla* (p. 119), for there is no mention of *sthūlatva* there ; we have instead *sūkṣma-buddhi*. He himself reconstructs the verse as " रवैषम्यत्वं चेन विद्यते सूक्ष्मयुद्धिणा । त्वजेत्तु युद्धिभागं सुन्दुरस्तदिमये यत् ॥ " (p. 285).

² Some reference to the nature of the relation between Kālidāsa and the Padma Purāṇa may be demanded of me. My friend Professor Haradatta Sarmā has tried to show in his recent "Padma-purāṇa and Kālidāsa, Calcutta, 1925" that Kālidāsa is indebted to the Purāṇa for his variations in the Raghuvamśa and Sakuntalā stories and for many verbal suggestions. Professor Dr. Winteritz writes in the Foreword that he accepts his pupil's conclusions. But careful study of the text published by my friend and of his discussions on it failed to convince me. The view that Kālidāsa has drawn on the Padma Purāṇa is generally prevalent among orthodox scholars and naturally so. But anyone who takes the trouble of reading the text of the Purāṇa published by my friend with an open mind will be convinced that Professor Macdonell and other modern scholars are justified in placing the Padma Purāṇa after Kālidāsa.

³ See the two extracts from the C.H.I., quoted above.

genuineness of the *Saptavati* is a work of Hālī Śitavāhana and its reference to (thus?) Vikramāditya's liberality (V 61), though doubted in certain quarters, also seems in no need of fresh proof. I am not concerned with the personality of the founder of the Simbat era. Let historians decide whether Azes I or Gautamiputra Śītakirṇi¹ or any other individual founded it. What I have sought to prove is the existence of our poet Kālidāsa in the time of Vikramāditya of Ujjayini, wenger of Gardabhatta's overthrow. I have shown that Asvaghosha knew and used two of the poems of Kālidāsa. Had Kālidāsa been the borrower, his debts would have been found met in his first poem, the *Ritusamhāra* but I have not discovered any single resemblance between that poem and any passage or passages in the *Saundarinanda* or the *Buddhanisita*. The reason for Asvaghosha's non-use of this lyric is not far to seek, the work is not of great merit and would then hardly pass beyond the limits of

¹ Mr. Harit Krishna Deb in the *Zeitschrift für Indologie und Iranistik*, 1922 pp 20—302, but I am not convinced by his arguments. He has made this Śitavāhana prince live in the first century B.C. and he has identified him with the Vikrama of tradition. Nor am I sure about by Sir John Marshall's theory [Is there any connexion between Azes and Kālidāsa's Jaya, justifying the assumption of a matrimonial alliance between the houses of southern Ujjayini (or say of Pratishthāna) and of northern Taxila? Or if there is any reference to Vikramāditya in the title of the *Vikramorvāsiya*, could the contemporary counterpart of the *cavasīs* Urvasī possibly be a Saka princess? Vikramāditya could thus have come to the throne through the help of among others, another Saka chieftain—~~such as Jayagupta?~~ The era could thus have been jointly founded by Azes and Vikramāditya. The previous Saka satrap of Taxila probably belonged to a rival house (so asserts Smith in F.H.I., p. 243 but doubts Rapson in C.H.I. I p. 568). However these suggestions are not very seriously meant and I disown competence to decide the question.] There is of course no inherent improbability in the assumption that the era was founded by Azes and made current by Asvaghosha the Saka overruler of Gardabhatta (sometime after 58 B.C.?) and that when the Sakas were driven out by Vikramāditya, the national feeling of the people caused the alteration of the name with which the era was originally associated into that of the liberator of Ujjayini. Vikramāditya would then have come to the throne about 50 B.C. or later. I do not suppose that the Jaina legend about Kālika and Gardabhatta is to be accepted in block.

Kālidāsa's native province. It has come down to us only on account of its association with the great name of Kālidāsa.¹ The Meghadūta too has not been used much by Aśvaghoṣa ; this poem, though a work of great merit, is also less known generally than the epics Kumārasambhava and the Raghuvamṣa. The Buddhist writer therefore chose such works of the poet as were most popular (or as I might say, "people were mad after") and tried to improve on them in his own way.² A somewhat similar story is told by the Śisupālavadha of Māgha, a conscious effort at excelling the Kirātarjunīya of Bhāravi. Māgha has only written a more artificial poem and his lack of originality and inartistic hyperboles make one doubt if we have an improvement here.³ Aśvaghoṣa with a better gift but no poet's training has escaped the same sorry fate ; but that his poems are no improvements on Kālidāsa's requires no proving. I have already spoken

¹ I have thrown out the suggestion that Kālidāsa left the Kumārasambhava incomplete and he did not publish it himself, though he wrote and published other works after it ; its preservation must be due to Kālidāsa's popularity. [Besides Ku., VII, 56—69 reproduced *mutatis mutandis* in Ra., VII, 5—16, we have another long passage in the second canto of Kumāra, the *stuti* of Brahmā by the gods and his reply, repeated with many verbal agreements in Ra., X. Ajavīṭāpa is also a parallel to *Rativíṭāpa* and the nineteenth canto of Ra., to the last in Ku. that left Kālidāsa's pen. All this shows that (1) Kālidāsa was giving publicity to some of the nice passages in an unpublished (or suppressed ?) work and (2) that he was repeating his own words and not those of another writer.] As fire cannot lie hidden under the cover of linen, the Kumārasambhava could not long remain in obscurity and reached even distant Sāketa in less than two centuries, a fate that was denied to the Ṛtusamhāra, whose chief recommendation in our eyes is the dawn of Kālidāsa's poetical powers that it reveals.

² But probably in trying to improve on Kālidāsa, he imbibed so much of this poet's devotion to beauty that he himself represented Upagupta as longing for a beautiful vision of Budha. See the story of Upagupta and Māra of the Sūtrālaṅkāra (pp. 263-73), preserved in the Divyāvadāna (particularly pp. 361-2). The professed philosopher turned to poetry to get popular hearing but ended by building up a synthesis of philosophy and poetry, of reason and sentiment, in that charming form of Buddhism, the Mahāyāna, whose precursor Aśvaghoṣa certainly was.

³ My strictures on Māgha's poem must not be taken to imply a refusal to admit any good points in that work.

of the influence of Darwin's theory on contemporary scientific thought. But we should not make a fetish of it, fetishism is least in accord with science. Evolution is a truth but decay is not an illusion. And then human thought and its products cannot be brought under mechanically regular laws of nature. If Asvaghosa is to be believed is Kalidasa's predecessor the latter's borrowing should be *proved* and not assumed. It is possible that I have misunderstood the indications of the resemblances recorded above but the importance of the question demands that scholars should try to set me right. This kindness I crave of my readers for my own aim has throughout been to know the truth. I want to be convinced that scholars are not deciding in favour of the Gupta period or a later date under the hypnotic influence of repeated assertions to this effect by a host of writers Indian and European an influence which has often clutched me its votary like the repeated statements (may I hope?) that induced a simple Brahmin to look upon a sacrificial goat as a vile dog.

I therefore conclude with the prayer

तमसा मा ज्योतिर्गमय

Besides the gentlemen named above who have laid me under obligation by listening to my arguments or reading this paper in proof or in any other way I must mention here my revered teachers MM Dr Jha and Pt. G Kaviraj and my friends Prof Dr S K. Chatterji Dr H Ray Chaudhury Dr Pashupatinath Shastri Pt Batuknath Sharma I of G Gupta Prof J De Pt Iswar Krassal and Mr R M Shastri I offer my thanks to all of them. Nor must I omit to thank the Manager of the Indian Press and his staff who have conformed to my wishes at great sacrifice.

P.S. — It will be seen above that I have not used the implication of Kalidasa's style as an argument for it is possible for a late writer to write in a simple style. But the fewer rhetorical ornamentalons used by the poet might be used as a corroborative evidence. Kalidasa's vocabulary and metre will give us much help but they require separate treatment.

The new *kyodhyā* inscription of Dhanya (-deva) the 8th (brother) of Pusyamitra and ruler of North Kodala, allows Sunga rule there and may be used as a match for the argument (pp 152-3) based on Gupta connexions. *Kyodhyā* विभासनः

one of the most prized objects in ancient times,¹ when needs of onward advance and consequent strifes with other people added to cause to the pious desire for a son, was always prayed for of the gods, and marriage was made binding upon all who would not shut themselves from the blessings of progeny in this life and in untortured peace in the life after death. A much greater strictness has been observed with regard to marriage of the females and a girl who remains unmarried up to a certain age brings criticism both of the society and the religious law upon herself as well as upon her family. To quote,—

"A Hindu male must marry and beget children—sons, if you please—to perform his funeral rites, lest his spirit wander uneasily in the waste places of the earth. The very name of son, 'Putra,' means one who saves his father's soul from the hell called 'Putra.' A Hindu maiden unmarried at puberty is a source of social obloquy to her family and damnation to her ancestors."²

In fact, marriage is part of a man's religion, his solemn duty, and must in no case be neglected. "According to the Laws of Manu," says Monier Williams in his Indian Wisdom, "Marriage is the twelfth Samskara and as such a religious duty incumbent upon all." The entire ritual of marriage, and most of the changing customs too, is now-a-days evidenced, have that essentially religious atmosphere about them, which excluded, marriage would not remain marriage at all.

Our ancient forefathers, the *Rishis* of the hoary Vedic times, passing from the stage of mere devotional prayer

¹ See Vedic Index of Names and Subjects p 486 — But the main object of a woman's marriage was the production of children this being repeatedly asserted in the Rigveda and later. The desire for offspring took the form of a wish for a son to perform the necessary funeral rites for the father and to continue his line. Cf also p 536 — Reference is frequently made to the desire for a son. The authors support their remarks by referring to a number of passages in the Vedic literature.

² P. K. Wattal The Population Problem in India, p 3

and worship of gods, when gods and their fear and love were their sole absorption, began gradually to constitute a system, a ritual, of worship, and later on a ritual of everything. And a time came afterwards when this ritual began to play the chief part but, nevertheless, pervaded with the spirit of worship, in fact the spirit of religion, through and through. During the *grihya* period—the period of the composition of the *Gṛihya Sūtras*—there existed a ritual about everything that was held important; and this was in order of the degree of importance of the particular rite. Marriage being one of the most important functions in life, its ritual too was very complex. But besides the ritual, there was a number of other limitations too which governed marriage as strictly as the ritual itself; and all these limitations and ritual have come down to us in a little or more strict form. "Marriage is, therefore," in the words of Mr. R. W. Frazer, "the most ancient, sacred and inviolable of all Hindu institutions and its due performance the most complicated of all religious acts....To remodel the institution of marriage is to reorganise the whole constitution of Indian society and to create, so to speak, an entirely new social atmosphere."¹ But before entering direct into the treatment of our subject we may have a brief notion of what the *Gṛihya Sūtras* are and understand the point of view with which we have to discuss marriage in the *grihya* times.

*Gṛihya Sūtras*² describe the various rites and ceremonies that a householder has to undergo and undertake from his

¹ Indian Thought Past and Present, pp. 271-72.

² There are different *Gṛihya Sūtras* attaching themselves to the different schools of the various Vedic Samhitās. Of those that have yet come to light belong to—

the Rigveda—the Śāṅkhāyana and the Āśvalāyana *Gṛihya Sūtras*; the Sāmaveda—the Gobhila, Khādira and Jaimini *Gṛihya Sūtras*; White Yajurveda—the Pāraskara *Gṛihya Sūtra*; Black Yajurveda,—the Bodhāyana, Hiranyakesī and Āpastamba *Gṛihya Sūtras*; the Atharvaveda—the Kauśika *Sūtra*.

birth down to the time of his death. Probably before the composition of Grihya Sūtras the *grihya* life and duties were not so complicated and accompanied with all that paraphernalia of charms and chants and ritual and various other complexities which became their guiding elements later on. Probably also, as Oldenberg thinks, there are no direct traces of *grihya* ceremonies in the early Vedic literature and some of them are, beyond doubt, "contemporaneous with, or even earlier than, the most ancient hymns of the Rigveda".¹ The time of the Grihya Sūtras, coupled with that of the preceding Srauta Sūtras, extends over a sufficiently long period² to allow a thorough development of anything.³ The ceremony of marriage itself was divided into no less than five half-dozens of important items, the various details resultant from or preceding to it excluded. In a case like thus the object of a critical study will, if necessary, be to find out by comparison of the different Grihya Sūtras what items were common to all and thus likely to be older and what those of which we find mention only in some and which therefore were either the fruits of later developments of the *grihya* times or had then become obsolete. Again a comparison of some of the customs prevalent now-a-days will show us which of the older practices have descended to us in their original forms and which have left only meagre traces of themselves or have now disappeared.

¹ Introduction to the Grihya Sutras SBE Vol. XXX, p. ix

² See Hopkins, Religions of India, p. 7—The Brahmanic age in turn ends, as we opine about 500 B.C. overlapping the Sūtra period as well as that of the first Upanishads. The former class of writings (after 500 B.C. one may talk of writings) is represented by dates that reach from Circa 600—500 B.C. nearly to our era.

See Hopkins, Religions of India p. 21—It is sufficient to understand that according to the house-ritual (Grihya Sūtra) and the law-ritual (Dharma Sūtra and Dharma Āśra) for every change in life there was an appropriate ceremony or a religious observance.

Of the kinds of marriage which were being recognised then, we find distinct mention only in the Āśvalāyana Gṛihya Sūtra of the Rigveda. They are eight in number, viz., *Brāhma*, *Daiva*, *Prājāpatya*, *Ārsha*, *Gāndharva*, *Āsura*, *Paiśācha* and *Rākshasa*.¹ But undoubtedly the most acceptable and honoured forms of marriage were the first two,² and from the definition given of the *Brāhma Vivāha*,³ it is evident that all the Gṛihya Sūtras agree in prescribing rules for this one only, which with slight variations could have been adopted for the following three also. There are no grounds to believe that the Āśvalāyana Gṛihya Sūtra is the latest* ; but, even if there were, the silence of the earlier ones in this respect would not lead us to the conclusion that these various forms were developments of the later *gṛihya* age. The numerous references to all these kinds of marriage in the early Vedic literature⁵ show that they were prevalent even in the most early times. Some of the later Dharmasāstras also describe these various forms and as late as the time of most Purāṇas, some of the lower kinds also, e.g., the *Gāndharva*, were often resorted to. But the tendency seems to have been ever on the decline for these lower kinds. Kauśika Sūtra, a late book of the Sūtra Age,⁶ after describing marriage rites, however, mentions three names, but omits others.⁷

¹ Ās., I, 6.

² According to the commentator Gargya Nārāyaṇa, the first four of these are respectable in order, the latter four sinful. Of these also the first two only are meant for Brāhmaṇas, cf. तत्र पूर्वो वास्तव्यः । इतर्योः प्रतिश्रुभावात् । ग्राह्यिच्याभावात् । गाथर्वः वालियस्य पुराणे हृष्टत्वात् । राक्षसगच्छ तदैव युद्धवंशेणात् । ग्रासुस्तु वैश्यस्य चन्द्रशेणात् । इतरे तद्योगनियताः ।

³ ग्रलक्ष्म कथ्यमुदक्षम्पर्वा दद्वादेप्य ब्राह्म ।—Ās., I, 6, 1.

⁴ According to Monier Williams, Āśvalāyana's "collection of rules (sūtras) was probably composed more than 2500 years ago"—Brahmanism and Hinduism, p. 385.

⁵ See Hopkins, J.A.O.S., XIII, pp. 361-62.

⁶ See Bloomfield's Introduction to Kauśika Sūtra, p. xxxi : "...I shall be content if these remarks have made it clear that the sūtra ascribed to Kauśika is a work dating from the later sūtra period."

⁷ The description of marriage here given is almost the same as of the other Gṛihya Sūtras. In the end we find—स्य चैर्व

The one form of marriage that has come down to us, with its local differences of course, is the *Brahma*. This fact also supports to some extent the inference that the lower kinds of marriage, at one time in vogue, became more and more unpopular as people grew in their refined sense and more sensitive morality. Mr Gutz's remark about marriage being a rule by purchase now-a-days¹ does not seem to be universally true. Leaving the *Kānyakubja* Brāhmaṇas and certain Kīyastha families, marriage by purchase is little seen in Northern India. In Bengal, however, it is most in practice and the price is almost universally paid for the bridegroom. The form of purchase is usually the settlement of a big dowry or a sum of money to be paid by the bride's father on the occasion of marriage, in other words, the bridegroom has to be purchased, or rather, bribed, for the bride. In olden times purchase was generally of the bride. The suitor had to present rich gifts to his future father-in-law, whereupon the marriage was celebrated in traditional form in the presence of both families and their friends in the house of the bride's parents.²

The *Āśvina* form of marriage was always looked down upon as unworthy,³ but the ceremony attendant upon it should have been of the usual kind. It is to be doubted if

विवाह । अक्षयार्दितिविवाहः । यात्र शत्रुपदा प्राप्तवत्ता । (X 79,31—33) Bloomfield quotes from another Ma. wherein the last sūtra is read as विवाह अक्षय विवाह । Probably *sturya* was an unfrequent name of the *Brahma* Vivāha while *Brāhmaṇya* was a name for the same kind of marriage slightly different from the *Brahma* of other Grihya Sūtra in the ritual or worship part of it (cf. अक्षयर्दि). On *Prāyāpitiya* Kesava the commentator has to say—विवाह शत्रुपदा एव विवाहे तूष्णी एव कामणः ।

¹ Census of India 1911 Vol. I p 257

² See Adolf Kaegi The Rigveda p 15

³ Vedic Index by Macdonell and Keith p 482, refers to the use of a *jāmātri* in the Rigveda which meant a son in law who not being in other respects altogether suitable had as indicated by Pischel, to buy his bride at a heavy cost. The a *jāmātri* was in fact the *astro jāmātri* the ignoble son in law of Rigveda, VIII 2 20 Bodhayana, quoting the opinion of others says in his Smṛti that a woman purchased for money is not a wife and she cannot assist at sacrifices according to Kāyapa she is a slave (I, II 21 2)

Gāndharva, *Paisācha* and *Rākshasa* marriages had any real ceremony at all,—in any case there could not have been any ceremony at the bride's father's. Now-a-days, among some uneducated and hilly tribes, where traces of marriage by capture (*i.e.*, *Rākshasa* marriage) may be found, some sort of ceremony does seem to take place. In a few cases, a mimic fight takes place and ordinarily it is the bride whose capture is simulated, although among the matriarchal Garos it is of the man too. In Baroda and Kashmir a Rajput often sends his sword to represent him in marriage. In Tinnevelly the Marava zamindars may send their stick.¹ Here the mimicry itself appears to have become a part of the ceremony.

If by marriage we also understand that behaviour and attitude of action which tend to bring about relations akin to those of husband and wife, it is occasion here to consider what are generally called widow-marriage, *niyoga*, polygamy, etc.,—practices which presuppose marital relations, but are not regarded as such and are looked upon with discouragement by the society. In the earlier Vedic literature, references to such practices are usually found,² but *Gṛīhya Sūtras*, being works purely on *Samskāras* are silent about them. Yet inference can be drawn from such passages as कुमार्यः पाणिङ्गम्भीयात् (Pār., I, 4, 5), ननिका³ तु श्रेष्ठा (G., III, 4, 6), पिण्डानभिमन्त्रं कुमारो व्रूपात् (Ā., I, 5, 5), and a long list of various kinds of girls to be excepted from selection, as given by Āpastamba, that illicit relations often existed in the society. People had become very cautious in their selection of the bride and took every precaution against marrying an unchaste or wedded girl. This also does away with the question of widow-marriage, and Mr. Gait is very correct when he says that “the

¹ See Census of India, 1911, Vol. I, pp. 257, 261.

² See Vedic Index of Names and Subjects, pp. 477-78.

³ “According to the *Gṛīhya-samgraha* (II, 17,18), a ‘naked’ girl is one who has not yet the monthly period, or whose breast is not yet developed.”—Oldenberg, S.B.E., Vol. XXX, p. 82, footnote 6,

logical outcome of the theory that marriage is a religious sacrament is that a Hindu widow cannot take a second husband"¹ Āpastamba discards even a *dātī* girl, one who has already been given in promise to some other person, as unfit for marriage.² Leaving some of those who have become more modernised through contact with the Western ideas and the Āryasamājist class of people, we find that, even now-a-days, widow-marriage is associated with a not very favourable sentiment of the people. Among some low classes scattered here and there widow-marriage exists in one form or other which seems to have developed from the *niyoga* practice of olden times. Mr Gut gives an account of some of the classes which allow widow-marriage. He remarks —

" In Bengal only the lowest castes allow widows to remarry, but in many parts the prohibition is far less general. In the Punjab it applies only to the castes of twice-born status. Widow-marriage is exceedingly common in Orissa, and in Baroda it is said that there are even certain low classes of Brāhmaṇas who recognise the practice, while in the Punjab hills and Marwar certain Rajputs do so. Where widow-marriage is allowed, the general rule in most parts of India is that the deceased husband's younger brother may, if he so wishes, take the widow as his wife, and she may marry no one else without his consent, sometimes, indeed, she must first obtain from him a formal deed of separation. Marriage with the deceased husband's elder brother is generally forbidden, but it is allowed by the Kanets in the Punjab, by the Banjāras of the Central Provinces and by the Gandis and Koppili Velamas of Madras. The Muduvars and Udayas of the same Presidency forbid marriage with either brother, and regard the son of the

¹ Census of India, 1911 Vol. I p 246

² मुख्य दृष्टी विकासा गर्वे परिवर्तनेन् । इत्युक्ता शोत्रानुषमा, कर्मा विकासा त्रुप्ता चर्युक्तिका लालूलिका धारा जास्ते विकास् रव्युक्ता वयकार्त्ता च वर्द्धेत् ।—Āp., I 3 11 12.

deceased husband's maternal aunt as having the best claim to her.....”¹

Nobody now advocates the practice of *niyoga* and in those days too when it was exercised it was not held in high esteem—at least not regarded as a matrimonial duty of man or woman, except so far as the continuation of the line was concerned. The *Gṛīhya Sūtras* make no reference, whatsoever, to it² while describing *garbhādhāna*. The *Āśvalāyana Sūtra*, however, in its treatment of the funeral ceremony, prescribes the lying down of the wife to the north of the deceased husband, and her younger brother-in-law, now to be a substitute of her husband (*patisthāniyo devarah*), makes her get up.³

¹ Census of India, 1911, Vol I, p 246.

² The Dharma Āśtras mention it. From them, too, it appears that women were given no license for the *niyoga* practice. According to *Bodhāyana*, a widow had to avoid for one year the use of honey, meat, salt, etc., and was required to sleep on the ground. After that she might, with the permission of her elders, bear a son to her brother-in-law, in case she had already no son.—II, 2,4,7-9.

³ उत्तरः पत्नीः पूरुष विवाहः तामुत्त्वापयेद्विषयः पतिस्थानीदेवास्तेयसि जरद्वारेषोद्दीर्घनाश्चिप्तप्रोक्ष—A., IV, 2, 16-18. The expression *patisthāniya*, substitute of the husband, here, is really significant and raises a difficulty. If the consideration was of supporting the widow, the word enjoys only a side-application of the meaning and can qualify all the three persons named. The other consideration could be in which the word would have its full application and the substitute would in cases of need fulfil all the responsibilities of a husband. In the former explanation, reason will have to be sought why the son, or the father-in-law, or the elder brother-in-law have been omitted—persons upon whose support the widow could count upon with better reason and hope. On the other hand the *devarah* might possibly only have been a child, the *antevāsi* himself a dependent boy and similarly also, the old servant. In case of the alternative explanation of the word, whereby we may understand a reference to the *niyoga* practice, the word can be taken to qualify *devarah* only and not also the other too. The *antevāsi*'s relations were too sacred to allow *niyoga* with him and the *jaraddāsa* was too old, and perhaps indignant also, for it. But these two could probably touch the woman—although it is not clear whether touching was necessary to raise her or they merely addressed her to get up—and were to officiate either in the absence of a younger brother-in-law or when the deceased left children. But this again remains a question why in this case also, the son or the father-in-law has not been mentioned instead of, or besides, the younger brother-in-law or the old servant. In any case, the *devarah* was to be *patisthāniya*.

Coming to polygamy one finds that it was allowed by the Grihya Sutra writers with certain limitations. Pārikṣāti allows three wives for a Brāhmaṇa, one from each caste, two for a Kshatriya and one for a Vaisya. These all could have an additional wife also from the Sudra class, but recitation of mantras was prohibited in marriage with a Śūdrā wife.¹ Other Grihya Sūtras are not frank on this point,² but numerous illustrations from the literature that went before and came after the Grihya Sūtras show that polygamy was in vogue. Usually, it should have been the well-to-dos and the reigning class that kept more wives than one.³ The king regularly has four wives attributed to him, the Mahisi, the Parivṛkti, the Vavātā, and the Pālāgali.⁴ Yet it seems that this system was not held in very high esteem and gradually died out in course of time—in the Rigveda period itself, Zimmer thinks, it was dying out—and that the wife first wedded was alone a wife in the true sense. “This view is supported by the fact emphasized by Delbrück, that in the sacrifice the Patni is usually mentioned in the singular”⁵

Another case in which polygamy could have existed was the one in which the first wife did not bear any sons. The

only, as is to be inferred when the widow was left childless and this inference is supported from numerous references to the fact in the previous and later literature. To quote Macdonell and Keith from their Vedic Index, p 477 the custom of *mīyoga* was probably not followed except in cases where no son was already born. This custom was hardly remarriage in the strict sense since the brother might—so far as appears—be already married himself.

¹ Par I 4 8 11

Bodhayana defining the various kinds of sons writes—~~विषयात् विषयात् विषयात् विषयात्~~ (I 7, 1) This may either imply that a Brāhmaṇa had wives from other castes as well or it may be taken to leave out illegal sons born of a Brāhmaṇa. But the latter inference is less likely for a Brāhmaṇa could have illegal connections with a Brāhmaṇi, too and from the description which follows the above quotation (I 7 2–21) and the connection in which the whole thing is treated of we cannot derive the conclusion that an illicit son of a Brāhmaṇa could also be called *jata*. The Hiranyakesi Grihya Sūtra prescribes that the wife should be from the same caste (I 17, 2)

² Vedic Index of Names and Subjects pp 478-79

existence of such a case is not inferable from the Grīhya Sūtras, but having a son being necessary, there can be little doubt about its existence. Even now some husbands have more wives than one—have them on a mere excuse of the slightest fault on the part of the first wife. Grīhya Sūtras do not also throw any light on the question whether, in such a case, the second wife must have been from the husband's caste only or she could be from any other also.

In the modern day, polygamy among the civilised and educated people is almost a nullity. Sometimes here and there, we still have polygamous customs, e.g., amongst the Kunniwans and Kaikolans of Madras. On the other hand, among certain castes "there is a certain amount of compulsory polygamy owing to the practice whereby certain castes expect a man to marry his elder brother's widow. The Garos expect him in certain cases to marry his widowed mother-in-law. The Namputri Brahmans are polygamous, as the eldest son alone is allowed to marry, and unless he took several wives, many of the girls would perforce remain unwed."¹

Courtship in the Rigvedic age was sometimes sought and parents were often anxious to see that the acquaintance between their daughters and the youths in view came out successful. Such acquaintances were generally formed on some festive occasions, and in case the friendship developed, permission for marriage was to be sought from the father or some other guardian of the girl.² But this custom too was probably dying out in later age. The Grīhya Sūtras are entirely silent about it. Only in the Āpastamba we find, after a description of girls that are to be left out, the passage यस्मां मनश्चतुपो निर्वंधस्तस्यामृद्धिनतरदाद्वियेतेत्येके.³

¹ See Census of India, 1911, Vol. I, p. 246

² See Adolf Kaege, The Rigveda, p. 15.

³ Ap., I, 3, 21. Commenting on this Sudarśanāryya says—

यत्र मनश्चतुपो निर्वंधस्य आदर्शे कारण, न तु उत्तेतिपादिना ज्ञाता गुणः । तथा तदभाव स्व परिच्छृणे कारण, न तु स्वापादये दोषा इति । उभयोरपि ज्ञतव्येदंतादीना निषेधनाद्वियेतीव, 'सवर्णापूर्वेशाल्लविहितामात्' (आप. ख. २-१३-१) 'असमानार्थगोक्तवा, पञ्चनात्सप्तसात्कृद्वर्चम्' इत्यादिवचनजातात् । It means

But *manonibandha* cannot be taken very conclusively to point to the existence of a previous intimacy between a girl and a boy. Or, generally, the common injunctions should have been followed while in exceptional cases, when a previous *manonibandha* existed, the latter should have worked decision.

The peculiar moral and semi-religious prejudices of the Hindu society never made it possible for the system of courtship to grow. The innumerable limitations that governed marriage and the constantly narrowing of circles from which a bride or bridegroom could be selected could not breed an atmosphere healthy for the growth of pre-marital communism and friendship. In fact, the real matrimonial friendship was supposed to be brought about after such solemn parts of the ceremony as the *Saptapadi*, when the bridegroom had to recite—*सत्यावस्तुपदा अभूम सत्यं से गमय सत्यास्ते मा योप सत्याम्भे या योगा ।*¹

The modern Hindu society does not approve of the ways in which bachelors in the Western countries select their own wives and pledge their matrimony to maids. However, with many aboriginal tribes in India it is the custom to make children sleep away from their parents. Separate dormitories are kept for boys and girls, and girls usually creep away to those of the boys. In case pregnancy occurs, they expect that the putative father should take the girl as his wife. A Gujar girl who goes astray with a man of another caste is excommunicated, but, in case the lover is a Gujar, she is forgiven on her parents giving a feast.²

In the *Grihya Sūtra* times it was the custom to send, first, 'wooers' to the house of the bride. The work of wooers was

that in the face of such prohibitions as explained by दण्ड etc (see footnote 2 p 178) the attachment of mind and eye had no standing, and दण्ड should be taken to refer to such rulings of secondary importance as दण्डवत्याकाराणां चर्चेष्वर्विवरणेत् (Ap I 3 14)

¹ Bodh I 1 28 Hir I 21 2

² See Census of India 1911, Vol I p 243.

to confirm the contract of marriage.¹ But the custom of sending 'wooers' may not have been perhaps universal. Some Grihya Sūtras omit the mention of them and their work altogether. Besides, sometimes, the bridegroom himself may have first seen the bride and after an estimation of hers decided about marriage. This may have been the case sometimes when, in order to know the particular characteristics possessed by a girl, she was made to choose one of the several clods of earth presented to her.² The girl chose one of them and this gave the final word of decision. But this in itself is not conclusive as to the exact personality who presented the clods. The presentation could as well have been made by some one else—possibly the bridegroom's friends, the 'wooers'—on behalf of the bridegroom.

Greatest care was observed in selecting a bride. The numerous details expected to be present in a suitable bride were sometimes so confusing and difficult to be detected that recourse was often had to means hardly convincing. All the characteristics were judged by one single device, a self-makebelieve, *viz.*, the presenting to the bride of a certain number—usually eight—of clods of earth or seeds of grain from different places, out

¹ Cf. युग्मान् वास्तवान् वरान् प्रहिषोति । But यदि दक्षिणमिः सह दत्तस्येन्तत्र वरान् प्रहिषुयात्—Bodh., I, 1, 13-16.

युवं भग्निति संभलं सानुचारं प्रहिषोति । ब्रह्माग्रस्त इति ब्रह्माग्रम् । तद्वृद्धताच्छक्तनानी निशि कुनारीकुला-द्व्यस्तिकान्यादीप्य ।—Kausika, X, 75, 8-10. Upon this the *Dasakarmāṇi* *Brahmavedoktani* says—यद्वृद्धेन संपुदनमिमन्त्य सानुचरं वा प्रतिप्रेपयति । अद्वृद्धेन ब्रह्माग्रमेपयति कुनारीसरीषे वरस्य गुणान् कथयति ।

सुद्दः सुनवेतान्नवद्यते वरान् प्रहिषुयात् ।—Āp., II, 4, 1. But curiously the commentator writes in this connection एतद्वरप्रेपयादासुरार्थ्योरेव, नाम्येतु श्रव्येतापात् । None of the Grihya Sūtra texts, however, make any distinction of this kind. If there was any recognition of the sending of the 'wooers,' it could have been for all the recognised forms as well. There is nothing in the Sūtras to show that *arthālopa* was a necessary condition for sending 'wooers.' By *arthālopa* we understand the paying of a price for the bride. In the *ārsha* marriage the bridegroom had to give a bull and a cow to the girl's father.

* Ā., I, 5, 5-6 ; G., II, 1, 4-9 ; Āp., I, 3, 14-17.

of which she was asked to select one. The clod made of earth from a particular spot indicated a particular characteristic of the girl and entitled if she would make an acceptable bride. Sometimes, the limitations were so great as even to discard girls having a particular kind of name.¹ In general, she should have been of proportionate limbs, smooth hair, with two curls to the right of her neck—such a one being expected to give birth to six sons²—of a good and respectable family, possessing intelligence, beauty and moral conduct and free from disease.³ Then she should not have been already given to another, or guarded or concealed by her relations, or of crooked eyes, or hunch-backed, or one whose lustre was lost, and so on.⁴ Similarly the bridegroom was also sometimes expected to fulfil certain requisite conditions, but probably the people were not very strict about his qualities. Only Āśvalāyana speaks in this connection and he too in a very suppressed manner.⁵

Besides, there were other limitations pertaining to the family of the girl. First of all an examination of the girl's family, from the father's side as well as from that of her mother, was necessary.⁶ According to Gargya Nārāyaṇa,

¹ Cf. वृद्धरात्रि अर्निका इत्याद्याद् वर्णिता : वर्णेषु वर्णादेवता एवे चरितं देते ।—

Āp. I 3 12 13 This suggests also that parents should have taken care not to name their daughters after rivers or in words ending in or beginning with *ra* or *la*. This restriction does not seem to be much observed now a days, when such names as Saraswati, Kanwal or Lalita are not uncommon.

² S. I 5 6-10

³ A. I 5 3.

⁴ See footnote 2, p. 178. Olleberg admits the difficulty of translating this passage and thinks that "Most expressions in this Śāstra are quite doubtful." Cf. the commentary.— इति वर्णने वाचा अतिरूपे वृद्धादेवता । गुणा वृद्धरात्रि कठुकुलिविद्याता प्रदर्शनरस्तवाता वा दैवोन्मानिकवा । कृता विहारी वृद्धुकेदाता विष्वविहारी । अकथा महाता अकम्पवेत् इति अतिरूपा वा वस्त्रालभ वृद्धादिति वर्णतवा । इति वृद्धिर्दिवि वर्णयन्ते च, इत्यापि etc.

⁵ वृद्धिर्देवता वाचा वर्णते ।—Ād. I 5 2

Ās., I 5, 1

the commentator of Āśvalāyana, her parents should have been free from the 'great sins' and such diseases as epilepsy, etc. Gargya Nārāyaṇa quotes that that family is considered flawless in which ten descents on the father's side and ten on the mother's side have been distinguishing themselves by learning, penance and good deeds. According to Gobhila the girl should not be from the same exogamous group (*gotra*),¹ she should not be a *sapinda*-relation² of his mother and should be a *nagnikā*. Khādira supports Gobhila. Hiranyakesi narrows these limits further by adding that she should belong to the same country and should be of the same caste.³

More than any other practices and considerations relating to marriage, the ordinances about *gotra* and *sapinda* relationship have come down to us in an almost unchanged form. Nearly the whole of Northern India believes that a man should not marry in his own exogamous group. Sometimes, as with the Marathas, he may not marry even in the group to which either parent belongs. "In Orissa, intermarriage between members of the same *gotra* is strictly forbidden only in the case of Brahmans. In Bombay, the Anāvalā Brahmans may marry within the *gotra* provided the couple are outside seven degrees of relationship, Audich Brahmans if they have different surnames, and Modh Brahmans if the *pravara* is different. The Sakadvipi Brahmans of Bihar do not regard the *gotra* as constituting any bar on marriage. In Assam, Garhwal and Marwar also, the Brahmans do not all observe

¹ G., III, 4, 4-6. Bodhāyana in his Dharma Sūtra (II, 1, 1, 37) ordains for one who unintentionally marries a woman of the *same gotra* to support her and treat her like his mother.

² According to Gautama, XIV, 13, 'Sapinda-relationship ceases with the fifth or the seventh ancestor. See also Manu, V, 60. Āpastamba Dharma Sūtra (II, 6,15,2) prescribes the bathing of an adult in the case of death of a relation within six degrees from his father's or mother's side.

³ I, 6, 17, 2.

the restrictions implied by the *gotra*" In South India *gotra* restrictions are more rare, while, in some cases, the marriage of a certain class of first cousins, or, sometimes even closer alliances, are usually tolerated.¹

The age at which one could marry in the *grhya* times was evidently much advanced and child marriages must have been unknown in the case of males. All the *Gṛhya Sūtras* permit marriage only for a *snātaka*, i.e., for one who after initiation, having passed a certain period in the study of Veda, was going to enter upon the duties of a householder.² We do not know if the strict limitations about age were backed by as strict a practice also, but clearly, a departure, in practice at least, must have taken place in the early classical period itself and as late as the time of our literary poets and dramatists it must have secured general recognition.³ The gulf between the old law and the practice of later days is all the wider now when children are married even while they are within the limits of their infancy. In some of the lower communities of Baroda and the C P., sometimes even unborn children are given in wedlock, because of a very curious custom of celebrating all their marriages on a single day once every 9, 10 or 11 years. If, however, when born, they happen to be of the same sex, the ceremony is considered as void.⁴

There have been greater discrepancies in the quota of marriageable age for females as deducible from statements of different periods. Numerous references found in the Vedic

¹ Census of India 1911 Vol I pp 2,0-51

² The time when one became a *snātaka* was different according to the differences of caste and to the number of Vedas studied. After the initiation which took place generally in the eighth year after birth in the case of a Brāhmaṇa, in the eleventh year in that of a Kshatriya and in the twelfth year in the case of a Vaisya, the initiated had to undergo a period of studentship of 12, 24 or 36 years according as one two or all the three Vedas were studied. Then took place *Samskārānta* after which one could enter home life.

³ The Rāma of Rāmāyana and the Madhava of Bhavabhūti were married at the age of sixteen and fifteen respectively.

⁴ See Census of India, 1911 Vol I p 2,8

literature, to unmarried girls who grew old in the house of their parents, show that in the early Vedic time unions usually took place between a fully developed couple.¹ In the *grihya* times the limit of marriageable age for girls had become much more defined; and if there are no direct traces in the *Gṛihya Sūtras* to show that girls were much developed at the time of marriage, the inference can at least be drawn that they were generally married when on the verge of youth or when they had just stepped into it. A *nagnikā* girl was generally preferred and on the fourth day after the bride was taken to the bridegroom's house, cohabitation took place. There was a strict injunction that during the first three nights after marriage they should observe perfect *brahmacharya*, should sleep on the ground and should not eat pungent or saline food.² Some *Gṛihya Sūtras* explicitly prescribe the fourth-day intercourse.³ While the rest, from the very fact of their being strict with regard to the first three days' *brahmacharya*, seem to have a tolerant attitude about it. Only the *Pāraskara Sūtra* stands alone in advising cohabitation after the monthly period separately; but, at the same time, he gives freedom about the other days too and also speaks of the usual *brahmacharya* for the three nights, giving also the optional periods to the extent of one year. Then again, we find the self-same authors who give these injunctions, laying down, in another place, such restrictions as that one should not desire intercourse with an *ajātalomī*.⁴ All this seems so confusing and

¹ See Vedic Index of Names and Subjects, p. 476. The authors allude to various passages in the *Rigveda* and the *Atharvaveda* and to instances of other kinds in which grown-up maidens or youths sought the love of the other.

² S., I, 17, 5; Ā., I, 8, 10-11; G., II, 3, 15; Kh., I, 4, 9; J., 20, 6; Bodh., I, 7, 9, etc.; Āp., III, 8, 8; Hir., I, 7, 10; Par., I, 8, 21; K., X, 79.

³ Hir., I, 7, 23, 11—24, 6; G., quoting others, II, 5, 7; Āp., III, 8, 10.

⁴ Cf. नाजातनोऽच्छेष्टाप्रसापिन्दित् ।—G., III, 5, 3; Kh., III, 1, 34. अजाततोऽनीं तिषुक्षुं पदाश्च नैपदेत्—Par., II, 7, 9. Gobhila, who, in his *Gṛihya Sūtra*, considers a *nagnikā* girl as best and enjoins strict observance of *brahmacharya* for three days after marriage, says in his *Smṛti*—

नाजातयजनातोऽनीं न तवा सट उविषेत् ।

यथोः काकरेण्या या जाता ता न विवाहयेत् ॥—III, 136.

self conflicting that unless we presume that the girl was *nagnikā* at the time of selection and that some time intervened, as it does now for making preparations, between the selection and the marriage, thus allowing the girl to become *anagnikā* by the latter occasion, we cannot help accusing the *grihya* authors of a gross self-contradiction.

But whatever the compromise be that *grihya* writers and commentators may offer, the fact that girls should have been mature at the time of marriage is further evident by the statement of Jaimini who, in defiance of all other writers, even prescribes an *anagnikā* girl as the one to be selected.¹ Hiranyakesi, on the other hand, says—‘Let him marry a girl who is a *nagnikā* and who has not had sexual intercourse.’² Agun, we find that, according to this author, the fourth day’s cohabitation is necessary.³ Here, unless we take for granted that *nagnikā* also meant what we know as ‘*anagnikā*’—a queer paradox, of course—we cannot make the two conditions agree with each other. It would be questioned if a totally opposite meaning came to be attached to the same word in not a very distant period of time. Even to-day we understand by *nagnikā* what we used to understand in the time of Gobhila and his son.⁴ But then, we have also the support of the commentator Matridatta in favour of the paridox. He defines *nagnikā* as a girl just on the eve, or within the precincts, of puberty, one, ‘worthy of being without clothes, therefore, fit for cohabitation.’⁵ In addition, again, we have such an authority as the author of *Samskāraratnam* standing side by side with Matridatta.⁶ And so, in order to see that our *grihyakara*

¹ तामादनदातो लाका विक्षेत्रात् यक्षा कुमारात् वासनदेवा नामुरुपिण्डात् ।—20 3

² तामादनुरात् भवतीत्युपराद्यक्षाता नविका उक्षयादिलोक्योलाद् ॥—I 6 19 2

³ See footnote 3, p 187

⁴ ‘अ प्राप्त तु पृष्ठकामः वासनुपता भवेत् ॥—I 6 1 9 ॥ *Castri Marriage after Puberty*, p 31

⁵ नग्निकापादकामाद् ॥ भवतीत्युपराद्यक्षाते वासनविक्षेत्राद् । तामादन् ॥ कलार ॥
—वासने वृत्ते रुति । तामादनुरातेराही नविका । निरुपादेशवृत्ते ।

⁶ Cf p 403—नविका निरुपादेश । वासनादेशवृत्ताद् ।

is not totally devoid of self-consistence we may have to accept the explanation given by the commentator.

But then, how is the paradox to be explained? Looking to the commentator and at the same time having regard of the generally accepted meaning, we perforce have to ask ourselves if our *grihya* authors were not, sometimes, a bit unscrupulous with regard to their language. Was it not that the basis of difference between the meanings of the two words should have been a very little duration of time—a short-lived transition—which separates the two conditions of girlhood and yet joins them? And then, could not, by a little stretch of interpretation, our *grihya* authors have made both the words serve the same purpose? We have already seen that the attitude of the *grihya* law-givers was to allow cohabitation on the fourth night after marriage and that this could not have been done with an *ajātalomī*. So, even those authors who mean by *nagnikā* a ‘*nagnikā*’ had not probably in mind a *nagnikā* of a very small age, but one who swang in the mild waves of those unsteady moments which are the harbingers of youth. Only by the later *Smṛti*-writers was the codification considered necessary that girls should be given in marriage in their eighth or tenth year, references to early marriage being not common in any previous literature.

There was a part of the ritual—in Pāraskara, the *Samikṣhana*—where the bridegroom had to address the bride with the words—‘Soma has acquired thee first; after him the Gandharva has acquired thee. Thy third husband is Agni; the fourth am I thy human husband.’¹ The Dharma Čāstras understand this fourfold division of wifehood in the light of different stages which lead a girl to youth. The third husband Agni owned her at the beginning of her monthly course, when

¹ सोमः प्रयत्ने विविदे गच्छर्ता विविद उत्तरः । हरीयोऽग्निष्ठेपतित्सुरेयस्ते ननुव्यजा ।

तेजोऽदृदगन्धन्वर्णय गच्छर्ता दृददृप्रये रथिञ्च पुत्रांश्चादादिग्निर्दस्मयो इतान् ।—Pār., I, 4, 16.

she was transferred to her human husband'. It was this time when the *nagnikā* of the time of selection (?) became a wife and proved fit for the fourth-day intercourse after marriage.

Some of the Grihya Sūtris do not specify the intercourse on the fourth night and some make it optional on that day—the other alternatives being the sixth or the twelfth night, or, in some cases, the intercourse may take place even after a year. This leaves one allowance that while usually girls were married when they were beginning to be youthful, sometimes, some child-girls, such as may have required a year or so to attain puberty, were also married, and in that case it was for the bridegroom to judge how long the *brahmacharya* was to be observed.² In certain cases the optional periods were also meant to provide suitable occasions to husbands desirous of having a particular kind of son.³ This leads us also to the inference that probably the first cohabitation with the wife was identical with the rite of *garbhādhāna*,⁴ and this may go to support a step further the existence of the marriage of mature girls

¹ Cf ये चित्र शुद्धिः संगतवैश्वर्यम् ।
यापते जातु वा परामिता शुद्धिः च इति ॥
सप्तमेत्युच्चात्मेत्युच्चात्मा शुद्धिः च कल्पयत् ।
पठेत्युच्चात्मी रजन्वति प्रतिष्ठिता ॥

—Trismiti chapter V slokas 5 and 9

² Cf अस्ति वराद् वात्—Kh 4.14 The opinion of Harishar a commentator of Pāraskara that the optional periods are given to suit individual capabilities to observe *brahmacharya* seems untenable. There is little logic in wishing and expecting a newly married young couple to abstain for one whole year—especially when the fourth night intercourse should also have been considered a *samskāra* for the woman and was therefore indispensable. Cf वृद्धान्वयनाकरण—Bhatta Gopinatha Dikshita in his Samkhararatnamala p 585

³ Cf A, I 8 10-11 Par I 8.21 Bodh I 7 9.21

⁴ Cf S I 18-19

in the Grihya times,¹ no *garbādhāna* being possible in an immature girl.

The choice of the bride over, some day was to be selected for marriage. The Grihya Sūtras prescribe the auspicious occasions when a marriage should take place. During the northern course of the sun, in the fortnight of the increasing moon, under some auspicious constellation—or, as some say, on any convenient occasion²—the marriage rite should have been performed in the morning, the forenoon, at midday, in the afternoon, or in the evening.³ Some Grihya Sūtras specify the auspicious constellations and the auspicious months also, e.g., the stars denoted by *Uttaraphālgunī*, etc.,⁴ and all months with the exception of *Māgha*, *Phālguna* and *Āshādha*⁵ mark the time suitable for marriage. According to the Kauśika Sūtra (X, 75, 2—4) all months onwards from *Kārttika* to *Vaiśākha*, or as it pleased one, with the exception, of course, of *Chaitra* and *Āśvina*, made good occasions for marriage.⁶

Modern Brāhmaṇas generally celebrate their marriages during the two or three months of winter and two or three months of summer—usually April, May and June. Among

¹ One may feel surprised to see Mr. Frazer write in his Indian Thought Past and Present, p. 282, that 'To perpetuate the sacrificial system sons were married before they were even boys. Girls were hastened in their infancy to the houses of their husbands, there to deem as a dread calamity, inflicted on them for misdeeds in this or in previous births, the not having a son!' From what we have discussed above, it would appear that it was rather just the reverse of this position which then existed. Hopkins writes in his Religions of India, p. 270,—"The rite of marriage presupposes a grown girl, but child-marriages also were known to the early law!"

² Āś., I, 4, 2.

³ Hir., I, 6, 19, 3.

⁴ Pār., I, 4, 6, 7.

⁵ Bodh., I, 1, 19.

⁶ Among the Parsees too, the marriage seasons are much the same as among the Hindus. The Parsees also consider the new and full-moon days as auspicious. Tuesdays they regard as inauspicious. Even now-a-days many Parsee families restore to Hindu astrologers for fixing an auspicious day for marriage.—See J. J. Modi, The Religious Ceremonies and Customs of the Parsees, p. 17.

certain people there is the custom of celebrating all their marriages once every 9, 10 or 11 years. "The Bharvâds of Barod celebrate their marriages only once in every twelve, fifteen or twenty-four years, and the Motala Brahmins once every four years. The Chettus of Madras have a marriage season at intervals of ten or fifteen years. During the conjunction of Jupiter with Leo which takes place every twelfth year and lasts for about eighteen months all marriages (and various other religious and secular acts) are forbidden in the tract between the Ganges and the Godâvari, but as the castes who observe this rule are, for the most part, addicted to infant marriage, it has very little effect on the time when real married life commences."¹

THE CEREMONY OF MARRIAGE.

It is as a matter of fact the ceremony or the ritual only, with which the Grihya Sûtras have to deal. The details of the ceremony of marriage vary in number and in arrangement in the various Grihya Sûtras. By far the greatest number of details is given in the Sâṅkhâyana Grihya Sûtra. The other Grihya Sûtras do not make any particular additions. The difference lies only in the fact that they either omit some of the details or describe them in a different order. The following is a description of the entire ceremony of marriage as given in the Sâṅkhâyana

First of all, 'woooers' were sent to obtain consent of the bride's father for marriage. This sending of the 'wooers' and their asking the girl's father for her was itself attended upon by a miniature-ritual, a certain recitation of mantras over them when they started and their offering to the would-be bride a vessel full of fried grain, fruits, barley, etc., after her father had consented to give her in marriage. The *âchârya* of the girl's family put that vessel on the girl's head with certain auspicious mantras. The solemn contract was then complete.

¹ Census of India 1911 Vol I p 298

Now, preliminary to starting with the party for the bride's house, the bridegroom was required to perform a sacrifice. This was of the general model of *grihya* sacrifices with the *āvāpa*, i.e., 'the special characteristical offerings' peculiar to marriage, inserted in it.¹ Thereupon certain auspicious ceremonies² were performed for the bridegroom, and then escorted by happy young women³ he proceeded to the bride's house.

The day on which the bridegroom's party was to reach the bride's house(?) a little ceremony was performed for the bride also at her own place. On that night, (or on the second, or on the third ?), after the nocturnal darkness had disappeared, the girl bathed with sweet-scented water and put on a newly-dyed garment, whereafter, the *āchārya*, making her sit down behind the fire, sacrificed with the *mahāvyāhritis*⁴ and made *ājya* oblations to Agni and other deities. Then four or eight

¹ Sāṅkhāyana devotes four khandas to the description of the sacrifice. Cf. also Pār., 1, 5, 6.

² These auspicious ceremonies are not described by any *Grihya* Sūtra. But certain such ceremonies are performed even up to this day and occupy several days before the marriage party proceeds to the bride's house. In Northern India, the most important of these are *halda* and *ghura-charhī*. On the *halda* day, the entire body of the boy is besmeared with yellow turmeric and the marital cord stuck round his right-hand wrist. The *ghura-charhī* takes place on the procession day a little while before the march of the procession, when, with certain minor accompaniments, the boy is made to ride a horse and drive him a few steps. If the party has to go to another city or village, this ceremony is usually performed on the previous night. Similar ceremonies are performed for the bride also at her own house, with the exception of *ghura-charhī*.

³ This custom is not described by other *Grihya* authors. But it seems to have survived in various parts of India even now. Among the Sārasvat Brāhmaṇas of the Punjab, and most Khatri sub-communities, females, especially those belonging to the family, form part of the marriage party. Among some Brahmins of the U. P. the ladies and the lady-guests of the bridegroom's family go to the house of the bride on the second day of marriage, usually known as the *Barhar* day. Among the Parsees, the ladies of the bridegroom's family go to the house of the bride on the betrothal day and make her a money present in silver coins. In ancient Irān this ceremony was called *Nām-pāduvūn*. See J. J. Modi, 'The Religious Ceremonies and Customs of the Parsees,' pp. 17, 18.

⁴ Viz., *blūḥ*, *bhuvaḥ*, *suvāḥ*.

women, who had been regaled with vegetables, *surā* and food, performed a dance four times, and thus was followed by distribution of food to Brāhmaṇas.

The bridegroom with his escort reached the bride's house and, at the proper hour, was, as was the bride, brought to the place where marriage was to take place. The *Gṛihya Sūtra* does not say anything in this connection. It starts with the bridegroom's offering the bride the garment and the salve-box. This leads to the anointing of the two, which, as Oldenberg thinks,¹ was done by some third person. Next, he gave a mirror into her left hand and her relations tied to her body (?) a red and black, woollen or linen cord with three amulet gems in it. This was followed by the bridegroom tying to her body (?) *madhūla* flowers. Subsequently, making her take her seat behind the fire, while she held him, he made four oblations with the *mahāvyāhrītis*. All these acts were accompanied with appropriate mantras.

The more solemn rites now begin when the bride's father or brother, blessing her with 'be queen with thy father-in-law,' holds the sruva or the point of a sword over her head, while she sits facing east. The groom seizes with his right hand her right hand with the thumb, both hands having their palms upwards, and as he murmurs the formula *amohamasmi*, etc., the priest fills with the words *bhuh, bhurah surah*, a new water-pot, throws into it branches of a tree with a masculine name together with kuśa grass, and hands it over to a student who observes silence. This is the *sheyā* water placed to the north-east, round which they walk. The priest then places a stone to the north, and the bridegroom getting the bride to rise makes her tread on it. Then the couple circumambulate the fire, and, after this, the bridegroom gives her a second garment. Thereafter, the *läjāhoma*, or the sacrifice of fried grain, begins.

¹ For his arguments see S.B.E. Vol. XXIX p. 33 footnote
125

The bride's father or brother pours out of a basket fried grain mixed with *Sāmī* leaves into the joined hands of the girl. She sacrifices them into the fire and while she does so, the groom mutters the *mantra*. This rite together with the preceding ones, the treading on the stone, etc., is repeated twice or thrice again.

The next ceremony is of making the couple walk seven steps¹ in a north-eastern direction and signifies the establishment of a life-long friendship between the two. The *āchārya* then wipes those steps with the *sheyā* water which he sprinkles also on the bride's and bridegroom's heads. The bridegroom then offers him gift.

When the bride departs from the house of her father, she is made to smear the axle of the chariot, on which she is to start on her journey, with ghee. Similarly she does with the wheels and the bulls also. Then a bunch from a fruit-bearing tree is put into each of the pin-holes and the oxen harnessed. The bride is then taken away to her husband's house. In the way a number of expiatory *mantras* are recited and rites performed at different places.

Reaching home, the bridegroom makes her sit on a red bull's hide and, while she takes hold of him, offers four oblations with their proper *mantras*. With another *mantra* he besmears her eyes with *ājya* salve and, touching her hair, pours the remaining *ājya* over her head. Here, some place a boy of good birth from both the parents' sides in her lap. Into his hands the bridegroom gives fruits and requests the Brāhmaṇas to wish an auspicious day.

Then they drink curds together and sit silently until the polar star appears, which he shows her. The bride says—‘I see it; may I obtain offspring.’ They observe perfect *brahmacharya* for three nights, sleeping on the ground, eating together

¹ Regarding the significance of ‘seven’ which comes attached to the number from the most ancient times, see J. J. Modi's ‘The Religious Ceremonies and Customs of the Parsees,’ p. 33. Seven was a sacred number among the ancient Parsians and played a prominent part in the marriage ritual.

boiled rice with curds and serving the nuptial fire. For ten days they do not set out from house.

On the fourth day he makes eight offerings of cooked food. Śāṅkhāyana does not speak of cohabitation on the fourth night. He, however, describes the *garbhādhāna*, to take place after her monthly period. Since the monthly period did not necessarily fall exactly after the marriage, the fourth-night intercourse may not be implied by the rite of *garbhādhāna*. For this implication one may only count upon the injunction to observe *brahmacharya* for three days. So, the fourth-day intercourse was not forbidden, but there was no special rite belonging to it.

The other Grihya Sūtras are not so rich in description of details as the Śāṅkhāyana. The preliminary sacrifice by the bridegroom after the consent of bride's father was obtained is prescribed in much a passing manner by Āśvalāyana also. Pāraskara does not mention it. He describes the place where the fire at marriage should be kindled (I, 4, 2). From the abrupt manner in which he begins with the rites of marriage at the bride's house, omitting entirely the preliminary rites taking place at the bridegroom's, it seems that this was the same fire as kindled at the house of the bride and around which the wedding rites were performed. This is worthy of note that *ātāpa*, prescribed by Śāṅkhāyana to be inserted in the sacrifice preliminary to marriage at the bridegroom's own house, is here inserted after the sacrifice with the *mahāvāhritis* which takes place at the bride's house.

Giving the opinion of others, Pāraskara says that the fire at marriage should be kindled by attrition.¹ Pāraskara is a Sūtra-author of the *Sukla Yajurveda*. Hiranyakesi, a sūtra-author of the *Krishna Yajurveda*, also prescribes the laying of the fire in much the same fashion as Pāraskara. Hiranyakesi also does not describe the preliminary rites performed at the house of the bridegroom. In Pāraskara, we

¹ Par., I 44

find the bridegroom at once giving the bride the garment and being anointed together with her. Then follows the circumambulation of the fire, and then the *mahāvyāhṛiti* oblations, the *lājāhoma*, the seizing of the bride's hand (*panigrahanam*), the treading on the stone (*asimārohanam*), the sacrifice to Prajāpati and finally the *Saptapadī*.

In Hiranyakeśi, after the fire is kindled, the bride is brought to the bridegroom and he looks at her. She sits to his south, then sips water, and then the groom sacrifices with the *mahāvyāhṛiti* oblations.¹ After this come in turn the treading on the stone, the seizing of the bride's hand, the sacrifice of fried grains, circumambulation of the fire and the *Saptapadī*. So also in Āpastamba and Bodhāyana, the ceremonies begin at the bride's house. In Āpastamba we have a peculiar rite, the very first one, which may have been entirely local, that the bridegroom puts on the bride's head a net-work of *darba* grass, on it a right yoke-hole, on it again a piece of gold, and then washes her (?)² Then as usual, he gives her a garment, seats her on a mat to the west of the fire, seizes her hand, makes her walk seven steps, circumambulates the fire with her, offers the *mahāvyāhṛiti* oblations, causes her to tread on the stone and then sacrifices with the fried grains. In the Bodhāyana too the description of marriage begins with the seizing of the hand.

In fact, leaving the sūtras of the Rigveda, almost all other sūtras begin with ceremonies at the bride's house. So the rites which were performed at the bridegroom's house had perhaps more of the nature of local customs, which differed from one another not only with the difference of well-divided localities but with that of the families of different *Rishis* as well, than any strict religious injunction. That such was the case may be gathered from the statement of Āśvalāyana³

¹ Hir., I, 6, 19, 4—7.

² Ap., II, 4, 1.

³ यद्य तत्पूर्वावचा अनपद्मपनीयान्धर्मसिद्धं तान् विवाहे प्रतीयात् । यत् उमान् तद्वद्यान् ।

—Ās., I, 7, 1-2.

also who omitting the points of difference describes only what was common. And then at once he proceeds to describe the common rites, the very same ones which begin and end round the nuptial fire at the bride's house. We can be certain beyond doubt that the really most important rites of the whole ceremony were the *pānigrahana*, *asmārohana*, circumambulation of the fire, sacrifice of fried grains and the *Saptapadi*. All the *Gṛhya Sūtras* agree in recognising them though they disagree in their arrangement.

Most of the above rites have come down to this day and are universally followed, while a few have been divided among different parts of India. Some of them may be traced to as old a period as the Indo-Iranian, or even Indo-European times.¹ Of the forms in which they exist in various parts of India at the present time Mr Gut has given the following description —

"The essential and binding part of the marriage ceremony varies in different parts. In the Punjab it consists of the *phere*, or circumambulation of the sacrificial fire, which is held to imply the consummation of the vows

¹ Such a one is the *pānigrahana*. See J. J. Modi The Religious Ceremonies and Customs of the Parsees, p. 33— The priest fastens with raw twist their right hands which are grasped by each other. This rite is called *Hathewora* i.e. handfastening. Then in the footnote he goes on— Among the ancient Greeks the ceremony of handfasting was considered as the ratifying agreement of marriage. Among the ancient Romans the priest made the marrying couple sit on chairs which were put together and on which wool was spread and then fastened their hands. The modern Hindus also unite the hands of the couple. In Finland it is the father of the bride who fastens the hands. Among the Assyrians, it was the father of the bridegroom who fastened the hands of the couple with a woollen thread. Cf. also Hopkins in the Cambridge History of Ancient India, p. 233— Indeed the author of the *Āvalīyana Gṛhya Sūtra* (I 7 1) says expressly that in the matter of weddings, customs are diverse and he gives only that which is common usage. Thus he tells how the bride is to go about the fire etc. but does not mention other rites which other *Gṛhya Sūtras* enjoin. Some of these however are of universal interest and a comparison of the Hindu ceremonies with those of other Aryan speaking people shows that in all probability the Indian ritual has preserved elements reaching far back into prehistoric times.

in the presence of Agni and the other sacrificial gods. In the United Provinces the young couple walk round, not a fire, but the marriage shed or a pole. In the east of these provinces, and also in Bengal and Bihar and Orissa, the binding portion of the ceremony is generally the *sindurdan*, or painting of the bride's forehead with vermillion. That this is probably a survival of a blood covenant¹ is shown by the fact that amongst certain castes, such as the Hāri, the bride and the bridegroom smear each other with their blood, which they obtain by pricking their fingers with a thorn. In Bombay the higher castes follow the practice of circumambulation. The lower castes sprinkle rice over the bride and bridegroom, while some of Dravidian origin pour milk or water over the joined hands of the young couple. In Orissa, their right hands are tied together with *kusa* grass, or their left hands, when the bride is a widow. In Madras there are various ceremonies, such as making them eat from the same dish, or knotting their garments together, or pouring water over them so that it runs from the man to the woman. But the most common is the tying of the *tali*, or necklace, by the bridegroom round the bride's neck. The Brāhmaṇ bridegroom places the bride's foot seven times on a mill-stone, a symbol of constancy.”²

The ceremonies which took place at the house of the bridegroom after the marriage were, as we have seen, fewer in number. In the way between the bride's and the bridegroom's house, and before starting, some minor rites, which often hardly

¹ We may not yield to this conjecture readily. Among the people of the Punjab, and U. P. also, the forehead of the bride, and specially of the bridegroom, is painted with a round or a vertical mark of *roli*, as the case may be, several times, not only in marriage, but on all auspicious occasions. Among the Parsees too they welcome the bridegroom by giving a mark of *kumkum* on his forehead and sticking rice on it. In the ancient *grihya* ritual, not even once do we find any reference to the existence of a blood covenant. The *kumkum* or *roli* mark on the forehead is considered a sign of prosperity and good luck.

² Census of India, 1911. Vol. I, pp. 257-58.

amounted to more than a recitation of expiatory mantras at different places or in case some mishap occurred, took place. In the Śāṅkhāyana, we have seen, the bride smears, before starting, the axle, the wheels and the bulls and puts a branch of a fruit-bearing tree into each of the pin-holes (I, 15, 1-7). Then the two bulls are harnessed, the right one first, as it appears from the *mantra* used (I, 15, 8) and from the distinct mention of it in the Āpastambī (II, 5, 21). These observances look much like local customs or customs divided by time and had almost as many variations as the number of the Grihya Sūtras themselves. In the matter of their treatment of post-marriage rites the Grihya Sūtras have more of disagreement with one another than otherwise. We have seen how the wife starts for her new home according to Śāṅkhāyana. According to the Sūtra of the other *Sākhā* of Rigveda we find, however, that, after the final ceremony of marriage, the *Saptapadi*, has taken place, the bride dwells that night in the house of a Brāhmaṇī who has her husband and children alive. Here she sees the polar star, which, according to certain Grihya Sutras, she is made to see after reaching her new home, and prays for longevity of her husband and for progeny. Then they start for the new home (I, 7, 21—8, 1).

The carrying of her to the house of a Brāhmaṇī agrees with the description given in the Sūtras of the Sāmaṇeva where, however, the house is of a Brāhmaṇa and situated in a north easterly direction. Then to the west of the fire, on a red bull's hide, she is made to sit silently till the stars appear. There after, the husband offers six *āyya* oblations and shows her the polar and the Arundhatī stars.¹ Often they were also required to circumambulate the fire before he showed her the star (Kh., I, 4, 4).

In one case (Pār., I, 8, 10), when the *Saptapadi* is finished, there is mention of a strong man snatching her up from the ground and taking her in an eastern or northern direction in an

¹ G II, 2 17—3 10 Kh., I 4, 1—4

out-of-the-way house where she was seated on a red bull's hide. According to Gobhila and Khādira, the house itself was situated in a *north-easterly* direction.

The Grihya Sūtras of the *Krishṇa* Yajurveda are at one with Śāṅkhāyana in omitting mention of a Brāhmaṇa's or Brāhmaṇī's house. But in their other details they do not tally with one another or with Śāṅkhāyana. In fact, Hiranyakesī and Bodhāyana have no ceremony for the bride's starting on her new home. Jaimini of the Sāmaveda shows her the pole-star before starting; otherwise, he too does not give any ceremony of starting. Āpastamba, on the other hand, requires after the sacrifice with the mahāvyāhṛītis the offering of *ājya* oblations, the sprinkling of water round the fire and the untying of the rope. With a certain *mantra*, the chariot is placed in the 'right position' and she seated therein. Then the bridegroom spread two threads, a dark-blue one and a red one in the right and the left wheel-tracks respectively, upon which he walked (II, 5, 12, 19—24). Both Hiranyakesī and Āpastamba prescribe the carrying of the nuptial fire. This fire was to be kept constantly and if it went out a new fire was to be kindled by attrition, or fetched from the house of a *Srotriya*, and one of the couple was to observe fast.¹

On reaching the new house, there were often some women to greet the couple at the door and take her down from the chariot.² Often the custom also was to make the bride enter the house with her right foot first without letting her step on the threshold (Āp., II, 6, 8-9). In the house was usually placed a red bull's hide, in the eastern part of it, on which she was made to sit.³ In Hiranyakesī and Āpastamba both the bride and the bridegroom sit on the hide and, in Śāṅkhāyana, it is before they enter the house that the bride

¹ Āp., II, 5, 13—18; Hir., I, 7, 22, 1—5.

² G., II, 4, 6; J., I, 22, 2.

³ Ś., I, 16, 1-2; Ā., I, 8, 9; G., II, 4, 6; Hir., I, 7, 22, 8-9; Āp., II, 6, 8—10; J., I, 22, 3.

is required to sit on it. Then sometimes some oblations were offered or *mantras* recited,¹ after which, in some cases, a boy was placed in her lap.² After sunset, the husband showed her the pole-star. According to Hiranyakesi, after showing the star, he went outside to worship the quarters and the stars, whereafter, returning home, he made her sacrifice a 'mess of cooked food.' A Brähmana was then entertained with the remains of this food.

For the first three nights after marriage, the couple were strictly forbidden to have sexual intercourse. They were required to sleep on the ground and to avoid pungent or saline food. On the fourth night, cohabitation usually took place. That these injunctions were for the three nights after marriage and not for those of the woman's monthly illness—an objection likely to be raised—is evident from various facts. Hiranyakesi speaks of the three nights after marriage and the ensuing cohabitation quite distinctly from the three nights of her monthly illness and the subsequent intercourse, and his description of the latter immediately follows that of the former (I, 7, 23, 10—I, 7, 25). Āpastamba, before forbidding intercourse for the three nights, says in the previous sūtra that the bridegroom should *notice the day on which he brings his wife home*.³ He becomes further explicit, when he, later, prescribes separate *mantras* for cohabitations on the fourth night after marriage and after her monthly illness. Gobhila after prescribing the rites for the day when the bride is brought to her new home, definitely points to the ensuing three nights for the observance of *brahmacharya*.⁴ In the same way Āśvalāyana also does it (I, 8, 10). According to him, as well as to Bodhāyana, the *brahmacharya* may even

¹ S. I 16 2-4 A 1 8 9 G II 4, 6

S I 16 8 G II 4, 7 Ap II 6 11 J I 22 3

² एवं विश्वामित्राद्याद्यत्रिविषयते । विष्वामित्रेण विष्वामित्रेण ॥

8 7 8

³ अपुर्वी लायनि विष्वामित्राद्यत्रिविषयी etc.—II 3 15

continue *for one year* if they would have a *Rishi* born as their son. And since monthly illness is recurring, this duration of one year may more reasonably be measured from the first day of their married life than from that of her menstruation period. If it somehow be urged that the menstruation period in question should have been the first under consideration, we have to face the difficulty of having a very narrow application of the injunctions to observe the three-day *brahmacharya*. Such a hypothesis would imply a permissible freedom of intercourse on the occasions of other monthly illnesses.

We know that the fourth-night intercourse was not compulsory in all cases, although, in some, it was. Śāṅkhā-yana, Pāraskara and Gobhila think that the proper time for it is after the menstruation period.¹ But there were others, whom Gobhila does not disregard, who held that the fourth-night intercourse should take place (G, II, 5, 7).² We have seen that Hiranyakeśi and Āpastamba held it important. In much later times it had come to be considered to be a *samskāra* for the woman.³ The custom seems to have survived in its outward form up to this day and corresponds to the *phūlasāryyā* of the Bengalees and the *suhāga-rāta* of the northern Hindus; although the day on which these ceremonies are to take place may not necessarily be the fourth and the ceremony may not necessarily result in consummation. The custom of actual intercourse may have become obsolete as time grew upon it, but that it was a real part of the marriage ceremony as a whole, we may infer with fair justice. In the Rigvedic times too, we see that "the festivities being over, the bridegroom took the bride to his home on a

¹ S., I, 19, 1; PĀr., I, 11, 7; G., II, 5, 8.

² This differentiation by Gobhila of his opinion with that of others is again a proof that the *brahmacharya* and the intercourse in question belonged only to the days coming just after the bride had been brought home after marriage.

³ See footnote 2, p. 190.

car in a marriage procession, all to the accompaniment of suitable stanzas. Then followed cohabitation."¹

The first and the fourth days after marriage possessed a special significance. The latter was the concluding day of marriage rites. It was the opening day of their sexual relations which were made valid by the rites peculiar to it. The former was important as being one when the student of a few days back actually took charge of the responsibilities of a householder. On this day, almost universally,³ the bride and the bridegroom performed small sacrifices in honour of gods and offered oblations to them, and on this day they entitled themselves to offer daily morning and evening oblations and to perform the new and full-moon sacrifices⁴ on their domestic fire, originally the fire used at their wedding. What a heavy and sacred responsibility it was to keep this fire around which the ritual, the worship, in fact the all, that a twice-born had to do to be worthy of his caste, centred, will be evident from the nature of the fire itself.⁵

It requires little concentration to think what should the conclusion have been of a married life established round such fire, in an auspicious hour, and made blessed with the recitation of holy *mantaas*. The whole process of marriage ritual should have expected a happy life characterised by mutual love, sympathy and respect—each of the couple resigned to the

¹ Vedic Index of Names and Subjects p. 481.

Cf S I 18 Par I 111-5 kh. I 412-16 G II 526
Haf I 23 11-1243 Ån I 310 K X 291

Hir I 23 II-1243 Ap I 310 K X 791
 * A I 9 Par I 9 Kh I 5 Hir, I 7 26 1-3 Ap III 7,19.
 cf also Vāsasamhitā II 17—सात विद्युतेष्व एव वैतानिकादिः ।

Cf Monier Williams, Brahmanism and Hinduism, p. 344.

The fire used in the ceremonial was kindled by the friction of two pieces of sacred wood called *trap* (Rigveda, VII f 1) and this same fire which witnessed the union of the young couple was brought by them to their own home. There a room on the ground floor was consecrated as a sanctuary for its reception and perpetual maintenance. Great reverence was shown to the fire so kindled. It was never blown upon with the mouth. Nothing impure was ever thrown into it nor was it ever used for 'washing the feet' (Manu, IV, 53).

happiness of the other. We have already seen how the bride was blessed with wishes to be queen with her father-in-law.¹ For the high and responsible position she held in the household of her husband we may refer to Vedic Index, pp. 484-85. Matrimonial conflicts there would not have been many and there would have been little cause for divorce. Although some stray passages, here and there,² may point to a certain existence of adultery on the part of woman or man, such cases should not have been many to menace the innocent expectations of the *grihya* ritual. We do not hear of divorces in the ancient times and what the social treatment with such exceptional cases of adultery, as may have taken place, was, --- lo not exactly know.

As for the modern treatment of society, we may say with Frazer that "For all orthodox Hindus marriage is a sacred union and no woman can be divorced. She may be cast out of caste and thus lose all social status. As long as he remains within the caste, the marriage bond, if performed in Hinduism, is binding as a sacrament."³

¹ See p. 194.

² Cf. तस्मादेव विच्छोतियस्य वारेष्य नीप्रात् रनिच्छेदेत्तद्गवर्णितपरो भवति :—Pār., Gr., I, 11,6.

³ Indian Thought Past and Present, p. 272. Cf. also Gait, Census of India, 1911, Vol. I, p. 245—" . . . and although a man convicted of adultery may be deprived of her status and cast out of her caste, divorce in the ordinary sense is an impossibility."

THE VERB IN THE RĀMĀYAN OF TULSĪDĀS

BABU RAM SAKSENA, M.A.,

Lecturer in Sanskrit.

§ 1. Primitive Indo-Aryan was a highly synthetical language. Just like its noun, its verb was entirely inflexional and had a very large variety of forms. It had ten tenses (including the moods) and three voices—active, medial and the passive, and its roots had two padas—*Ātmanēpada* and the *Parasmaipada*. A root generally had four forms—simple, causal, desiderative and intensive. For the sake of conjugation the roots were divided into ten classes—*ganas*—and were conjugated in three numbers and three persons. Besides the conjugational forms, a root had more than half a dozen infinitives, several absolutives and a large number of participles—present, past and future. Thus the forms of only one root sometimes numbered several hundreds.¹

But the Indo-Aryan language has had a general tendency of going from the concrete to the abstract, i.e., from synthesis to analysis and from complexity to simplification, in common with all the Indo-European languages. Even the later Primitive Indo-Aryan, i.e., the language of the later *Samhitās* and of the *Brāhmaṇas*, bears clear evidence of this. The Subjunctive (*lō!*) has lost ground and the analytic alternative forms (ending in the auxiliaries from */as* and */kṛ;* e.g., *āsa* and *cakāra*) of the Perfect (*li!*) come to be used. Certain forms of the Second

¹ Cf. John Beames: A Comparative Grammar of the Modern Aryan Languages of India (referred to in the following pages simply as Beames), Vol. III, p. 4. He makes a reckoning and arrives at 540 conjugational forms of a root. Adding to them certain alternative forms as well as the non-conjugational forms, the number will go higher up.

Future (*luf*), e.g., *dātāsmi*, *dātāsrah*, *dātāsmah* are clearly analytic forms.¹ The variety of the Infinitive is lost which becomes generally restricted to the *tum* forms. This general tendency towards simplification was very early arrested as far as the literary dialect, i.e., Classical Sanskrit, was concerned but it continued unabated in the popular languages.

§ 2 During the Middle-Indian period, in Pāli we find further evidence of simplification and of analytical formation. Of the tenses the two *tin* forms—optative and potential—are confounded and have practically become one, the Second Future¹⁵ absent and the forms of the Perfect are seldom met with. The forms of the Present tend to take the place of those of the Imperative. The *Ātmanēpada* is losing ground before the *Parasmaipada* and the Desiderative and the Intensive forms of the root have fallen generally in disuse. The Dual Number has entirely disappeared. Pāli has only seven conjugations—the 1st, 2nd, 3rd and the 6th having merged into one. The roots of the other six conjugations also have a general tendency to be conjugated on the model of the first. The phonetic changes, moreover, have rendered many of the verbal forms similar. In effect, therefore, Pāli verb has a much less number of forms than the Primitive Indo-Aryan (or even the Classical Sanskrit) Verb.

This process of simplification has been still further pushed on in the various Prakrits. More forms of the Present displace those of the Imperative. The Past tenses become jumbled up. The *Ātmanēpada* is entirely lost except for a few stray forms. The conjugations have normally given place to two only—one in *a* and the other in *e*. Further phonetic changes have rendered greater simplicity and similarity of forms possible.

The Apabhramśas carry simplification a step further. Several of the tenses fall in disuse and greater reliance is put

¹ Cf Beames, Vol. III p. 7

on the various participles to express the ideas. The conjugation has practically become one.¹

§ 3. The Modern Indo-Aryan languages represent a stage where synthetical forms have generally given place to analytical ones. In Awadhi² the present is generally expressed now by adding the forms of the auxiliary *hob*—(to be) to the Present Participle, e.g., *dēkhāti hāñ*—I see (*lit.*, I am seeing), the Past is based on the ancient Passive Past Participle and the Future though representing the ancient Simple Future tense has at least for the first person plural a participial form—*dekhībā* (we shall see). For the Imperative the forms based on the ancient Present are employed except in the second person singular. A large number of periphrastic tenses come to be used—combining a participle with the forms of the root *hob* or *rahab*. The compound Verbs are very generally used to express the various shades of meaning which in Prim. Indian were expressed by verbal forms. The synthetic Passive has entirely given place to analytic Passive where the Participle is combined with the various forms of the root *jāb*—(to go), or *parab*—(to fall). The ancient distinction of the Padas or of the various conjugations is no longer kept. In effect, the verbal forms are much less in number than they ever were in any earlier stage of the Indo-Aryan.³

§ 4. The Rāmāyan of Tulsīdas is one of the early texts of Awadhi, and its forms, therefore, well illustrate the stage of the passing of the language from the Middle-Indian period to the Modern Indian.

¹ Woolner : Introduction to Prakrit, § 113.

² Cf. Baburam Saksena : Lakhimpuri—A Dialect of Modern Awadhi, J.A.S.B., XVIII (N.S.), No 5 (referred to in the following pages as Lakhimpuri), §§ 64—121.

³ Taking a typical root in Lakhimpuri, for instance *dēkhab*—(to see), we have 32 forms of it; its causal will have another 32 which makes a total of 64 forms of a root. It will, of course, have to seek the aid of the various auxiliaries but its own forms will not be more than 64 as contrasted with several hundreds of Primitive Indo-Aryan as shown above.

§ 5 The roots almost all are the ancient roots except some borrowed stems from other contemporary languages, e.g., *nawājē* < Persian *nawāz*, *dāgē* < Per. *dāq*, or *gudālāta* < Per. *gudālār*¹. Sometimes the ancient participle is taken as a root and then conjugated, e.g., *hatah*—(killed) from which the Rāmāyaṇ has *hataū*—(I kill). The Verba are either transitive or intransitive, simple or causal. The roots are generally active in sense but a few passive ones are also found, e.g., *chījāt*—(is cut or destroyed),—or *lakāraū*—(I am called). Of these *chījāt* is based on the ancient Passive from */chid*—(to cut) and *lakāraū* is a modern formation somewhat akin to the causal. A large number of denominative roots chiefly onomatopoeic are seen, e.g., *hīhināhī*, *carapharāhī*, *talaphata*, *kilakilātī*, *latakatātī*, *lasamasāhī*, *lahalahātā*, etc.

The root form, for the purposes of this paper, may be obtained by cutting off the particle *-ana* or *-aba*, as the case may be, from the Verbal Noun, e.g., *laraṇa* */lar-*, *ānaba* */ān-*. In cases of roots ending in vowels, only *-na* or *-ba* should be cut off, e.g., */ho-* < *hōna* or *hōba*.

§ 6 In the Rāmāyaṇ we normally find the Awadhi forms of verb. But occasionally here and there other forms are also met with. For instance Sanskrit *paripālaya*, *tibhañjaya*, *dāraya*, *vistāraya*, Braja *gayō*, *bhayō*, *nayō*, *māryō*, *bēdhyō*,—Hindustāni *Pārahugē*, *Karahigē* or Bhojapuri *marāyala*, *ghāyala*. The Sanskrit forms are met with generally in prayers (*stuti*) and the Braja ones in metres other than the Dōhā and the Caupāi. The Hindustāni and Bhojapuri forms are very rare and may probably be due to the corruption of the text. Only the Awadhi forms are dealt with in these pages. A root has sometimes double forms, e.g., *cahata*, *cāhata*, *barhata*, *bādhata*, *lagā* *lāgā*.

¹ Cf. Allid Univ. Studies, Vol I, the article on Persian Loan words in the Rāmāyaṇ of Tulsidas pp 71-72

PRESENT TENSE (INDICATIVE).

§ 7. The following are the terminations:—

	Singular.	Plural.
I	- <i>aū</i>	
	- <i>ū</i>	
II	- <i>asi</i>	... - <i>ahu</i>
	- <i>si</i>	... - <i>hu</i>
III	- <i>ahi</i> , - <i>ai</i>	... - <i>ahī</i> , - <i>at</i>
	- <i>hi</i> , - <i>i</i>	.. - <i>hī</i> , - <i>t</i>
	- <i>a</i>	

First person singular—the termination -*aū* is added to consonantal roots and -*ū* to vowel roots, e.g., *samujh-*+*aū*>*samujhaū* and *jā-*+*ū*>*jāū*; similarly *kahaū*, *cahaū*, *daraū*, *pāvaū*, *pūchaū* *baranāū*, *lahaū*, *uṭhāvāū*, *lahaū*, *hoū*.

First person plural forms of this tense are not met with. I have found only one example—*kahihi*, p. 228¹ (in which case the termination will be -*ihī*) which probably is of this number. The sense of this particular number of the first person is generally conveyed in the Rāmāyan by a Passive formation.

Second person singular -*asi* and plural -*ahu* are added to the consonantal roots while the other two -*si* and -*hu* are added to the vowel-roots, e.g., *kahasi*, *karasi*, *cāhasi*, *jīavasi*; *ahahu*, *cāhahu*, *karahu*, *uṭhāvahu*.

NOTE 1.—There is an exceptional usage on p. 76¹ *tat* *ghālai* where the termination of the II sg. would be -*ai*.

Third person singular terminations -*ahi*, -*ai* and plural -*ahī*, -*at* are added to consonantal roots while -*hi*, -*i* and -*hī*, -*t* are added to vowel roots, e.g., *citavahi*, *jānahi*, *barakhai*, *mākhai*, *milai*; *cikkarahī*, *jāgahī*, *dēkhaht*, *karat*, *dharat*.

¹ The references are to the pages of *Tulasi Granthāvali*, Vol. I.

NOTE 2.—The aspirated forms are very common in the plural while uncommon in the singular. The un-aspirated forms (*i.e.*, ending in *s* and *t*) are very common in the singular while uncommon in the plural.

NOTE 3.—An alternative III sg. form ends in *-a*, *e.g.*, *laha*, *dēlha*, *bhāta*, *lāga*, *saka*, *hara*, etc.

NOTE 4.—Exceptionally *jāya* (pp. 227, 269, 295) is found for *jāi* and *jāya* (p. 227) for **jāt*. But I am pretty sure that these forms do not represent different terminations *-ya* and *-yā* but are only alternative orthographic representations of *-i* and *-ī*, respectively. Similarly, in other persons also, *e.g.*, *-ai*, *-au* are sometimes found written as diphthongs but not at others.

§ 8 The use of this Present tense is the same as that of the old Indo Aryan Present (*Lat*) or of the Modern Awadhi Present Indicative.¹ It is also used to express immediate future, *e.g.*, *ulataū* (p. 115). The alternative forms where they exist do not appear to indicate any difference in meaning—for instance, *sūjhai* and *sūjha* convey the same sense.

NOTE.—The Present Participle (Active) is used with the various persons to express the sense of the Present Indicative, *e.g.*, *saba nātata sīā*, *calē jāta sīā*, *jāhi na jānata tēda* (p. 27). More about this will be said when dealing with the Participle.

THE IMPERATIVE

§ 9 The following are the terminations—

	Singular	Plural
I	<i>-aū</i> (after consonantal roots)	
	<i>-ū</i> (after vowel roots)	
II	<i>-u</i>	
	<i>-au</i> or <i>-ahu</i> (after consonantal roots)	
		<i>-ahu</i> (consonantal roots)

¹ Cf. Lakhimpuri § 70 and § 78

	Singular.	Plural.
	- <i>si</i> or - <i>hi</i> (after vowel roots)	- <i>hu</i> (vowel roots)
III	- <i>au</i> (after consonantal roots)	
	- <i>u</i> (after vowel roots)	
	- <i>ahi</i> or - <i>ai</i> (after consonantal roots)	
	- <i>hi</i> or - <i>i</i> (after vowel roots)	

First person singular forms of the Imperative are the same as the forms of the Present Indicative.

The second person singular forms in -*u* are more common than the -*asi*, -*ahi* or -*si*, -*hi* forms, e.g., *taju*, *dharu*, *sunu*, *dekhāu*, *bilagāu*, *sunahi*, *karahi*, *utārahi*, *lehi*, *dehi*, *karasi*, *marasi*, *kahasi*, *hōsi*. The second person plural forms of this tense are the same as those of the Present Indicative. The aspiration is absent, however, in one instance, viz., *Karau* (p. 30). The forms of the first person plural and the third person plural are not met with. The Impersonal forms in -*iya* (or *ia*) and -*iahi* (or -*iahī*), e.g., *kahā kahiya*, *hama dēkhi āiya*, *yaha chabi jehi paṭatariya*, *bāyasa paliahi ati-anurāgā*, *avasi dēkhiyahi dekhana jōgū*. The third person singular forms in -*au* or -*u* are much more common than the -*ahi*, -*ai* or -*hi*, -*i* forms, e.g., *chūlau*, *basau*, *hou*, *rahau* and *cukai*, *nasāi*.

The use of the Imperative is just like that of the ancient *lōt* or of the Modern Awadhī Imperative. The subject is almost always understood.

THE PRESENT CONJUNCTIVE

§ 10. The Present Conjunctive (or Conditional) uses the forms of the Present Indicative, the condition being expressed by some such particle as *jau*, *jaū*, *jaū p̄ai*, e.g., *jau cāhasi ūjāra*, *jaū mohesā mohi āyasu dēhī*, *jō bilōki rījhāi kuāri tab mēlai jayamāla*, *jō sakhi inhāhī dēkha naranāhū*, *pana parihari haṭhi karai bibāhū*, *asā bibēka jaba dēi bidhātā*.

Sometimes the Conjunctive particle is not at all used, the sense of the condition being implied, the counterpart of the particle (*tava*, *tau*, etc.) is seldom used

FUTURE INDICATIVE

§ 11 The following are the terminations of this tense —

	Singular	Plural
I	-ihāū	
II	ihāsī	-ihāhu (iāhu)
III	-ihī	-
	-i	-ihāt (iāht)
	-	-ihāt

First person singular—e.g., *karihāū*, *dārihāū*, *jaihāū*, *deihāū*, *mārihāū*. The first person plural forms of this are not met with.

Second person singular,—e.g., *jaihāsī*, *pachitaihāsī*
Second person plural—e.g., *aihāu*, *byāhāhu*

Third person singular forms ending in -ihī are more often met with than those ending in -i, e.g., *karihi*, *pūjihī*, *lāgihī*, *sudhārihi*, *dēhi*, *hōi*, *hōihī*, *niyarāī*.

Third person plural forms in -ihīt are less common than the others, e.g., *karihāt* *karihīt*, *rakhīhāt* *rākhīhīt*, *horhāt*, *hōihīt*, *dekhīhāt* *dekhīhīt*

NOTE.—The aspiration in the forms of this tense is very unsteady, particularly in cases where more than one aspirated sounds occur (e.g., in forms ending in -ihāhu or -ihāt) where the tendency is to elide one h sound, e.g., *rahi ahu*, *horahīt*, etc.

§ 12 An alternative set of Future Indicative forms is found ending in -ba, -bā, -bi, bi or even -bas. These forms are used in all the three persons and the two numbers. For instance

I sg *ānaba* (*mat*), *mat purauba*, *Larabi*, *āuba*

I pl *lahaba*, *karaba*, *lēba*, *dekhaba*, *karavāuba*, *dēbā*, *lēbā*, *dekhibas* or *dēkhībē*,

II sg. *tat dēkhaba*
 II pl. *tumha hōba, tumha jitaba, mānibī, pālibī*
 III sg. *pitāhū pachitāba, lakhana bhūjaba*
 III pl. *rāma (honorific plural) biyāhaba, janaka
bolāuba sīya, karaba purāri.*

NOTE.—Two forms ending in *-gē*, viz., *pāvahugē* (pp. 62 and 384) and *karahigē* (pp. 330 and 378) are met with. They are not Awadhī (*cf.* §7 above).

FUTURE IMPERATIVE

§ 13. This is a peculiar tense which is Imperative in sense and at the same time Future in time. It is different from the ordinary (Present) Imperative and is probably peculiar to Hindi dialects. For instance *tumha karahu* means 'do this' and refers to the immediate action and is, therefore, practically Present Imperative. But it differs from *tumha karehu* which means 'you do this in future.' The literary Hindustānī as well has this usage, *e.g.*, *yeh kām karō* is different from *yeh kām karənā* where the latter stands for the Awadhī *karehu*. The Rāmāyan has this usage for both the numbers of the second person like Modern Awadhī.¹ I call it Future Imperative for want of a better name in order to distinguish it from the ordinary Imperative which is more or less Present in sense. Its terminations are :

	Singular.	Plural.
II	<i>-esu</i>	<i>-ehu (-eu)</i>
<i>e.g., jamihāt pānkha karasi jani</i>		
<i>cintā tinhāt dekhāi 'dihesu' tat</i>		
<i>sītā</i> p. 337		
<i>'māresu' jani sutā 'bādhesu' tāhī</i> ... p. 350		
<i>'jānesu' brahma anādi aja</i> ... p. 477		
<i>jaisē jāi mōha bhrama bhārī</i>		
<i>'karehu' so jatana bibēka bicārī</i> ... p. 27		

¹ Cf. Lakhimpurī, § 71, Note.

The termination of II sg. is *-ē*, *e.g.*, *tui jāē, tui kareē*.

hōi bicārī pali 'karehu' libāhū
 jehi na bahōri hōi ura-dāhū p 35
 aba ura 'rākhehu' jō ha na laheū p 37
 nātha umā mama prāna sama, gṛha
 lānkari 'Laiēhu', chamehu salala
 aparādha aba, hōi pravanna
 bara dēhu p 48
 sena samēta 'raheu' lānu jana p 405

NOTE 1—Just as the forms of the Present are sometimes used in the case of the Imperative in the Rāmāyan, similarly the forms of the Future Indicative are sometimes used to express the sense of the Future Imperative, e.g., *byāhahit*—p 131, *jānaba*,—p 4, *deta rahaba*,—p 154

NOTE 2—The terminations of this tense are not added after the roots based on the ancient Past Participle, e.g., *bhayehu* is not possible in this tense, *hōehu* will be used instead. Otherwise the termination of the plural here agrees with the Past Indicative plural second person just as in Modern Awadhi.¹

PAST TENSE (INDICATIVE)

§ 14 The following are the terminations —

	Singular	Plural
I	-eū (-yeū, -yau)	*-enhu
	-iū	-inha
II	-ehi (yehi)	-chu (yehu, -yahu)
	-ihi	-ihu
III	-esi (-yesi, -yasi)	-enhi (-yenhi)
	-isi	-inhi
	eu (-yeu, -yau)	

First person singular—The termination *eū* is generally added to consonantal roots as well as vowel roots but the terminations within the brackets (in this person as well as in others as put above) are added only to vowel roots, e.g., *laheū*,

¹ Cf Lakhimpuri § 71 Note

kīnheū, raheū, pāyeū, āyeū, pāyaū. The termination *-iū* is added to such roots as are generally intransitive and have a Feminine subject, e.g., *bhaiū* (referring to *umā*), *rahiū*.

NOTE 1.—It is only generally that the termination *-iū* is found in forms of the Intransitive Verb when the subject is Feminine. There are cases where in spite of the verb being Transitive, forms ending in *-iū* are found when the subject is Feminine, e.g., *siṣa dīnhiū tōhī*—p. 163 (Kaikei speaking to Mantharā), *mama anurūpa puruṣa jaga nāhī, dēkhiū khōji lōka tihū nāhī*—p. 300 (Sūpanakhā speaking to Rāma).¹

First person plural forms have not been met with except *hama saba sānuja bharatahī dēkhē*, ‘*bhaīnha*’ *dhanya*, p. 244 (said by certain women who saw Bharata on the way). From this *bhaīnha* which is feminine I deduce a masculine form * *bhaenha* or * *bhayenha* and thence the termination *-enha*.

Second person singular termination *-ehi* is added to consonantal roots while *-yehi* to vowel-roots only, e.g., *sunehi*—p. 116, *jagāyehi, sunāehi*—p. 293.

NOTE 2.—A case is met with of a form ending in *-ē*, viz., *jānē nahī marama saīha mōrā*—p. 344, and another of a form in *-yasi*, viz., *būrha bhayasi na ta maratehū tōhī*—p. 393.

Second person plural forms ending in *-ehu* (*-yehu, -yahu*), e.g., *kīnhehu, pūchehu, paricehu, baurāyehu karāyehu*. Note 1 above applies to forms ending in *-ihu*, e.g., *bhūlihu, rahihi* but *kīnhihu prāśna jagata hita lāgī*—p. 53 (referring to

¹ On p. 259 there are two instances where these feminine forms are used with a masculine subject. Bharata is speaking of himself:—*jāriū jāya janani kṛhi kākū*, and *sahīū saba sūlā*. This usage is very exceptional. The reading in an earlier edition (1915, Indian Press) for *sahīū* is *sadeū* (where *d* is probably a misprint for *h*) which removes the difficulty. The other case *-jāriū* is unintelligible unless it be a corruption.

Pārabati) and *stānūni kahihu kathā mohi pāhi* (referring to Kaikēi) where the feminine form is found in spite of the transitive verb. But in these two cases the subject and the object both are in the feminine gender.

Third person singular forms ending in -esi (-yesi, -yasi) are generally used with both the genders, e.g., *racesi*, *kīnhesi*, *gahesi*, *ghēresi*, *bādhesi*, *pahūcāyesi*, *sunāyasi*, (*Kaikēyi*) *māresi*—p. 169, while the forms ending in -isi are used only with a subject in the feminine gender, e.g., *kahisi*—p. 164, *prabodhisi*, *kīnhisi*—p. 165, *dīnhisi*—p. 169.

NOTE 3.—These forms in -isi are used always implying contempt for the subject. For instance, the subjects of these verbs are Māra (Infatuator), Mantharā, Kaikēi and Girā when they act wickedly. The forms in -eu (-yeu, -yau), e.g., *kaheu*, *jāneu*, *thaleu*, *dēkheu*, *uyeu*, *pāyeu*, *gayau* I have not found the corresponding feminine forms in -iu.*

The third person plural forms in -enhi (-yenhi) and -inhi do not show any difference of gender, e.g., *daccha* *sutanha upadēsinhi*, (*muni*) *bālala dēlhinhī*, *jātī*, (*dēvanha* *surasā*) *pañchāinhi*, (*niśāda*) *carhāinhi* *dhanahī*, *bañjhārenhi*, *kahenhi*, *marāyenhi*.

NOTE 4.—In one case *raheni* *tahā raci raci nija rūri* (an alternative reading found in 1915 edition for *rahe nija* *nija anila raci rūri*) the aspiration has been dispensed with.

NOTE 5.—On p. 25 (*linhahu prasna manahā atti* *mūrhā*) the II sg *linhahu* for *linhehu* is found. It is unintelligible or may be the Present tense form.

NOTE 6.—Various forms of the Past Participle are used with the various persons to express the sense of the Past Indicative, e.g., *mat nihōrā linha mat kathā sunī*, *hama phālk pāyā*, *tumha parīchā līnhī*, *māla khāsi*, *jehi jaga upajāyī*, *ya ghālā*, *caulai sumitrā pūrī*. More about this will be said when dealing with this participle.

PAST CONDITIONAL

§ 15. The following are the terminations :—

	Singular.	Plural.
I	-ateū (-atehū)	...
	-teū (-tehū)	...
II	...	-atehu
III	...	...

Forms of this are found only in the case of first person singular and second person plural. For instance *jaū janateū* (had I known), *tau hōteū na hāsāī* (then I would not have become a laughing-stock), *na ta karateū kachuka sahāya tumhāra* (otherwise I would have rendered you some help), *khātehū puni tohī* (then I would have eaten you), *lai jāteyū sītaht barajōrā* (I would have taken away Sita by force), *nata marateū tōhī* (else I would have killed you), *milateū tāta kavana bidhi* (how would have I met you, dear), *sunateū kimi harikathā suhāī* (how would have I heard the beautiful story of Hari), *jaū tumha milatehu* (if you had met), *jaū tumha avatehu* (had you come).

NOTE.—The Present Participle with or without the particle *jaū*, *jaū pāi*, etc., expresses this sense, e.g., *jaū pāi jīa na hōti kuṇilāī*—if there were no evil in the heart, *hōta janama na bharata kō*—if there had not been Bharata's birth; similarly *ācarata kō*, *apaharata kō*, *karata kō*; *jō raghubīra hōti sudhi pāī*, *karatē nāhī bilamba raghurāī*.

PRESENT PARTICIPLE

§ 16. The Present or Imperfect Participle ends in *-ata* in the case of consonantal roots, e.g., *karata*, *japata*, *jāta*, *āvata*, *achata* and in *-ta* in the case of vowel roots, e.g., *lēta*, *hōta*. A feminine form ending in *-ti* (lengthened to *tī* in *phiratī bārā*, p. 350), e.g., *aghātī*, *āvati*, *parati*, *birājati* and a masculine plural form in *-tē* are also found.

§ 17 This participle is used either adjectively or as a verb. As an adjective it does not appear to undergo any change for gender or number, e.g., (*bānī*) *kahata sādhu mahimā sakucānī*—speech (while) describing the greatness of the good felt diffident, *kahata sunata elā hara abibēlā*—one on being said or heard takes off indiscretion, *khojata bipina phirata dou bhāī*—both the brothers wander in the forest searching, *baranata pantha bibidha itihāsā*, *Bisvanātha pahūce Kailāsā*—Bisvanātha reached Kailāsa narrating tales of various sorts, *sūkhata dhānu parā janu pānī*—as if rain poured on drying paddy (crop).

As a verb it is used in all the three persons and in both the numbers and denotes the Present tense. For the third person singular, however, it ends in *-tī* instead of *-ta*, provided the subject is feminine. The form in *-tē* is found only twice in the text and in both cases is connected with the third person plural subject. A few examples are

Haūhu kahāvata, sou pragañata, Lṛpā aghātī, girā lagatī, pachitānā, sumirata sārada ātati dhāī, saba jānata prabhu prabhutā, pada pankaja prēma na jō karatē

NOTE 1—The differentiation of gender mentioned above is not, however, met with when this participle is used in periphrastic passive forms, e.g., *so (sādhunahimā) mo sana kahi jāta na Laisē* where one would have expected *kahi jāti*.

NOTE 2—There appears to be no distinction between the Present sense expressed by this participle and that expressed by the ordinary Present tense. The Participle is very often used single (unaided by any form of the verb *hōba*—to be) except in the following instances—*cahata hātī*—p. 144, *jānati hahu*—p. 163, *japata hahu*—p. 296, *Larata hātī*—p. 316, *cahata hātī*—p. 365, *jānata ahaū*—pp. 376, 379, *sakucata ahaū*—p. 456

NOTE 3—This participle also expresses the sense of the Past Conditional (vide § 15, Note)

PAST PARTICIPLE

§ 18. The following forms of this participle are found in the Rāmāyan :

(a) Masculine singular—ending in *-ā* (in the case of consonantal roots) or *-vā*, *-yā* (in the case of vowel roots), e.g., *avagāhā*, *ānā*, *jītā*, *bācā*, *āvā*, *pāvā*, *gāvā*, *kahāvā*, *pāyā*, *upajāyā*. Even in case of vowel roots the termination is sometimes only *-ā*, e.g., *chuā*.

NOTE 1.—In a few cases, however, instead of *-ā*, the termination is *-a* only, e.g., *baītha*, *kīnha*, *līnha*, *dīnha*, *dīkha*, *tūta*.

(b) Feminine singular in *-ī*, e.g., *sūnī*, *samujhī*, *barhī*, *bārī*, *khasī*, *ānī*, *gāī*, *calī*, *pāī*, *chāī*, *dāī*, *bhāī*.

NOTE 2.—In a few cases this *-ī* is shortened to *-i*, e.g., *bhai*, *gai*, *dīnhi*, *līnhi*, *kīnhi*, *dīkhi*, *dagamagāni*.

(c) Masculine plural in *-ē* (or *-yē* in the case of vowel-roots only), e.g., *anhabāyē*, *āvē*, *āē*, *upajāē*, *kīē*, *gāē*, *gayē*, *chāē*, *ugharē*, *udhārē*, *calē*, *takē*, *dalē*, etc.

NOTE 3.—The *-ē* is sometimes *metri causa* shortened to *-e*, e.g., *bahu* *bidhi* *munihi* *prabodhi* *prabhu* *taba* ‘*bhae*’ *antaradhyāna*, p. 63.

(d) Feminine plural in *-ī*, e.g., *āī*, *dēkhī*, *pathāī*, *pūrī*, *dhāī*, *jēī*, *calī*, *gāī*.

NOTE 4.—The *-ī* is sometimes *metri causa* shortened to *i*, e.g., *āgē* *hoi* *calī* *pantha* *tehi*, p. 28.

NOTE 5.—Certain intransitive roots ending in *-ā* insert *-n* between the root and the terminations of this participle,¹ e.g., **derāba* gives the form *derānā*, **sakucāba*: *sakucānā*, similarly, *thirānā*, *cirānā*, *akulānā*, *kumhilānā*, *dagamagāni*, *lapatānā*, *suhāna*, *hulasānā*, *juḍānē*, *parānē*, *lalacānē*, *lukānē*, *sihānē*.

§ 19. This participle is used either as an adjective or as a verb. When used adjectively the gender and the number of the participle agree with the gender and the number of the noun or pronoun defined, e.g., *bidhi prapañca guna avaguna’sānā*, *udadhi ‘avagāhā’*; *bidhubadanī saba*

¹ Cf. Lakhimpuri, § 100, Note.

bhāti 'saiārī' ajahū priti ura rahati na 'rōli', āvata hiya 'hārē' lāmī lāka halāka bicārē, dampati bacana parama priya lāgē/mṛḍula binita prēma rasa 'pāgē', prēma pulali tana mana 'anurāgī' mangala Lalasa sajana saba lāgī, siyamātu tahi samaya paṭhāt dāsi delhi suarasarū āt-

§20 The participle is used as a verb with all the three persons and two numbers. When the verb is transitive the participle agrees in gender and number with the object while if it is intransitive it agrees with the subject, e.g., *mat nihdrā linha, mat sunī kathā, nātha na mat samujhē munī bainā, hama phalu pāyā, (tumha) parichā linhi, bharosa āīā, upajā hiya atti harasu, surēsa derānā, tinha (carita) gātā, bhai labi buddhi bimala aīagāhi, Rāma sudhi linhi, sura astuti linhi, sāgara śrī dāi, sura āsana dayē, sati satabarasa gāvāē, bhūpa dhāē, dāi dhāt, saba Lāhū asisa dāi, caulaī cāru sumitrā pūrī, (sūtā) sāsu dēlhi, dāst āt*

NOTE 1—In the case of transitive verbs also, however, the participle agrees with the subject if the object is not in the Direct case but in the Oblique, e.g., *tumhahī mat khāvā*, p. 291

NOTE 2—The participle is used without any auxiliary but in stray cases the forms of *hōba* serve as auxiliaries of this participle also just as in the case of the Present Participle (vide § 17 Note 2—above). For instance *baipha ahaū*—p. 27, *thakuta hōhī*—p. 89

NOTE 3—The Past Participle retains certain *ardhatatsama* forms, e.g., *jīta, thalita*. A case of the Active Past Participle is also found in *mūrativanta tapasyā jaisi* where the participle does not agree with its noun in gender.

NOTE 4.—Certain verbs which are very generally used have sometimes shorter forms of this participle, e.g., *bhā, gā, bhē, gē*

CONJUNCTIVE PARTICIPLE

§ 21 The Conjunctive Participle or the Absolutive ends in -i, e.g., āi, *ughāri, chāri, jōri, dēlhi, dhari, nahāi, pahicāni, bujhāi, māgi, lagī, lāgī, samujhī, hasī*

It is generally used to express any action which is finished before the beginning of the second action by the same agent, e.g., *asa bicāri pragaṭaū nija mōhū / harahu nātha kari jana para chōhū*. In this sense it is generally used without the aid of any auxiliary word. But the following cases occurring in the Rāmāyan probably show the beginnings of the Modern Awadhī usage with an auxiliary:¹

sudhāri kai—p. 301, *nihāri kai*—p. 301, *jāi kara*—p. 338, *khāi kari*—p. 399.

§ 22. Another very common use of this participle is to form the periphrastic sentences, e.g., *chāri sakahī*—p. 173, *cali jāi*—p. 378, *suni pāvā*—p. 293, *būjhī pareu*—p. 175, *bōli lēhī*—p. 222, *bōri dēta*—p. 226.

NOTE.—*Samujhāya*, (p. 352) shows only a different mode of expressing the sound *-i* in writing and does not warrant a separate termination. *Akani*, (p. 174) is a direct descendant of Sanskrit *ākarṇya*.

PERIPHRASTIC TENSES

§ 23. Periphrastic tenses are very seldom used in the Rāmāyan unlike Modern Awadhī where they have greater scope. The Rāmāyan has the Present Indicative in general use, while that tense has become very restricted in use in Modern Awadhī where the Present Imperfect is employed instead. Even where we do not find the Present Indicative tense in the Rāmāyan, we find the Present Participle instead, unaided by any auxiliary. It is probably in the stray cases of the Present Participle being accompanied by the auxiliary verb *hōba* in the Rāmāyan that the beginnings of the modern Present Imperfect are to be found. The cases mentioned in § 17, Note 2, are the only ones which I have met with.

§ 24. Another peculiar tense is formed by combining the Present Participle with the Past tense forms of *hōba* (e.g., *bhā*, *bhaeu*). This is used in the sense of the past and lays

¹ Cf. Lakhimpurī, § 91.

emphasis on the initiation of an action and its continuity afterwards. The following are the instances I have met with

Janamata bhaṭ, mārata bhayaṇ, calata bhaṭ, calata bhaṭe, chārata bhayō, sūbhata bhēu and *gāṭata bhaṭe*

§ 25 The Past Continuous (Imperfect) is formed by combining the Present Participle with the forms (in the Past tense) of *rahaba*—to be. The following instances are found in the Rāmāyan —

Japata rahēū (I was meditating), *jata rahēū, Larata rahēū, citarata rahēū, khēlata rahā, Larata rahē, delhata rahē, rahē kahāvata (?)*, *jogatata rahahī (?)*—p 241, *mānavaṭa, bilokata rahahī (?)*—p 451

§ 26 The Present Perfect is formed by combining the Past Participle with the forms of the verb 'to be.' The instances noted in § 20, Note 2, are the only ones which I have met with.

§ 27 The Past Perfect is formed by combining the forms of the Past Participle with the forms (in the Past tense) of *rahaha*—to be. The following are the instances —

Gāt rahī (had gone), *gaē rahē, thāṛha rahā*.

NOTE.—There is one instance where the form of *ras* is combined with the Past Part., viz., *gāt hi*, p 379. The meaning is the same as that of *gāt rahī*.

PASSIVE VOICE

§ 28. The Active Voice is more generally used than the Passive in the Rāmāyan. Besides the tenses which are based on the Passive Participles, only a few forms of the Synthetic Passive are found.

§ 29 The Passive Present Participle ending in *-ata* is used with the various nouns and pronouns as a verb like the Active Present Participle (*vide* § 17 above), e.g., *Girā aratha jala bīci sama, kahiyata bhinna na bhinna* (word and meaning like waves of water are said to be different but are not so)—p 13, *prathama pūjata nāma*

prabhāū (who is worshipped first on account of the influence of the Name)—p. 13, *sarāhiata*—p. 283, *dēkhiata*—pp. 331, 409.

§ 30. A form in *-ia* (or *-iya*) and another in *-iahi* are impersonally used in the sense of the Present or the Imperative—the first when the object is singular and the second (*-iahi*) when it is plural. For instance :

Karia na samsaya asa ura ānī (having kept this in the mind, let no doubt be entertained), p. 19.

Sunia kathā sādara rati mānī (let the story be heard with respect and affection), p. 19.

Kahia bujhāi kṛpānidhi mōhī, p. 25.

Cahia amiya juga jurai na chāchī (nectar is wanted but even whey is not available in this world)—p. 7, *jānia bhagati na pūjā* (neither devotion nor worship is known—to us)—p. 81.

Bandiya malaya prasanga (is respected owing to its connection with Malaya), p. 8.

Khāia pahiria rāja tumhārē (eating and clothing is done under your ‘protection’), p. 164.

The following are the examples illustrating the use of the forms in *-iahi* :—

Bāyasa paliahī ati anurāgā / hōhī nirāmisa kabahū ki kāgā (let the crows be nurtured with great affection, do they ever become vegetarians?), p. 5; *lakhi subesa ja-ga-bāñcaka jēū/ bēṣapratāpa pūjiahī tēū* (the swindlers of this world are being seen in gentlemen’s guise, they also are worshipped owing to their guise), p. 6.

(*Kabita-mukutā*) *pōhiahī*, p. 9.

Āṅga āṅga para vāriyahi kōti kōti sata kāma, p. 96.

avasi dēkhiahī dēkhana jōgū, p. 99; *kariahi, para-siahī, parakhīyahi, ṥriyahi*.

NOTE.—A form in *-iē* (e.g., *kariē*, *hariē*, *dhariē*, *pāiē*, *gāiē*, *cariē*, *āniē*) and another in *ījai* (*dījai*, *kījai*, *karījai*, *jījai*, *kahījai*) are found used in the same sense,

§ 31. There are certain roots which are passive in sense in spite of being used actively, e.g., *haūhu kahātala*—I also am called, *rahē kahātata*—were called, *chijahī*—are destroyed.

§ 32. A Periphrastic Passive is formed by combining the forms (a) of the Past Participle or (b) of the Conjunctive Participle with the various forms of *jāba*—to go. For instance

(a) *Jānā jāi* (is known)—p. 180, *Jāni jāi*—p. 183, *bakhānā jāi*—p. 191, *kahī jāti*—p. 195, *bahē jāta*—p. 166, *jīti na jāhi*, *jananī bisarī jāi*—p. 181, *sahī na jāi*—p. 414, *jōi jāi*—p. 170, *tari na jāi*—p. 196, *jōē jāhi*—p. 219, *jāta na jāni*, *pahirāi na jāi barani na jāi*

(b) *Barans na jāhi mañju dui sālā*—p. 209, *na jāhi bakhāni*—p. 392

§ 33. Another Periphrastic Passive is formed in the following cases by combining the conjunctive Participle with the forms of *paraba būjhī lā pareu*—p. 175, *mohī lakhī parata*—p. 270, *samujhī parā*—p. 381

CAUSATIVE

§ 34. The Causative is freely used in the Rāmāyan and is formed in two ways, viz., (a) by adding *-ā* to a root at the end or (b) by modifying the vowel of the simple root by ablaut. For instance

	Causative	Simple
(a)	<i>janāyeu</i>	from <i>jānaba</i>
	<i>dñāi</i>	from <i>dēna</i>
	<i>pahūcāu</i>	cf. <i>pahūcesi</i> , similarly
	<i>jagārahū</i>	
	<i>barhāraū</i>	
	<i>sahārau</i>	
	<i>samujhārā</i>	
	<i>magāvā</i>	
	<i>jitārahī</i>	

Causative.

Simple.

pahirāē
calāvahi
karāi
milāyesi
lagāvā

NOTE 1.—When this root so lengthened is conjugated, the first syllable if long is made short (*cf.* Lakhimpurī, § 7).

NOTE 2.—Where the root itself ends in -ā, a -n is augmented, *e.g.*, *ānesu* (bring) from *āvai* (comes).

NOTE 3.—Sometimes instead of augmenting -ā, -ārā- is augmented, *e.g.*, *baithā*: *baiḥhārā*, *dēkhī*: *dekhārā*.

(b)	<i>mēlai</i>	from	<i>miṭai</i>
	<i>mēlai</i>	"	<i>milai</i>
	<i>phērahi</i>	"	<i>phirahi</i>
	<i>bōrahi</i>	"	<i>būrahi</i>
	<i>phōri</i>	"	<i>phuṭai</i>
	<i>utārahi</i>	"	<i>utarahi</i>
	<i>nikāsau</i>	"	<i>nikasai</i>

DENOMINATIVE

§ 35. The denominatives are formed by augmenting -ā to a word and are generally distinguished as such as they have the insertion of -n—between the root (so augmented) and the terminations of the Past tense. They are all intransitive in sense. For instance **bhulla*: *bhulānā*, **dera*: *derānā*, similarly *lajānā*, *cirānā*, *thirānā*, *lapaṭānī*, *sakucānā*, *lukānā*, *hulasānā*, *sihānā*, *kadarāi*, *niarāi*: * *niarānī*, *khaṭāhī*, *baurāyahu*, *khuṭānī*.

VERBAL NOUN

§ 36. The Infinitive or the Verbal Noun in the Rāmāyan has generally two forms : (a) one ending in -ana (-na only in case of certain vowel roots) and (b) in -aba (-ba only in case of some vowel roots). For instance :

(a) *litrana, dēkhana, bulātana, hōna, parusana, uṭhana, parhana, bhajana, urātana, jurana*

(b) *milaba, bhulāba, jāba, tōraba, caṛhāuba*

NOTE 1—Stray cases end in -u -uṭhabu 355, *garanu*

NOTE 2—A feminine form of the Verbal Noun is sometimes found and it ends in -ni and not -na, e.g., *bōlani, milani, bilōkani, hāsanī, calani, ḫarani*

§ 37 The oblique case of the masculine verbal noun ends in -ē, e.g., *pachutānē, laribē, hasibē*

NOTE 1—An oblique case of it is found ending in -ai to the root, e.g., *tōrai lāgā*—p. 349, *karaī lāga*—394, *lahai lāga*—p. 396, *baranaī pārā, jarai na pātā*—p. 471, *calai kara*—p. 356

NOTE 2—Another form which to all appearances is an oblique case of the verbal noun is deduced by adding ē to a root, e.g., *ujarē, basērē, pahicānē, hasē, anhaiāē, pūjē, bōlē, avarādhē, baurāyē, tōrē*

§ 38. The Direct case of the verbal noun is used—

(a) Either as a subject or as an object of a verb, e.g., *bhiṣana banagavanū* (terrible is the going to the forest), *lahai milana munivarya kara* (I shall describe the meeting of the great sage), *rahana Lahahi mohi rāmā* (let Rāma say that I should stay), *rāma bilōkanī bōlanī calanī / sumuri sumuri socati hasī milanī* (Angada recollecting the seeing, speaking, walking and meeting with a smile of Rāma feels sorry), *dui ki ēla saga hōi bhuālū / hasaba thaṭhāi phulāuba gālū* (O king, can two things happen together with some one—laughing a hearty laugh and keeping morose—with the mouth closed), *bacaba adēsā* (escape is doubtful), *tehi uthabu na bhāvā* (he did not like rising up), *tumhahi lohāba parama priya ahahi* (anger is extremely dear to you)

(b) The -na (and not -ba) form is also used in a Gerundial sense, e.g., *pūchana āvā* (came to ask) *dēkhana jāū* (I go to see), *tēna calē* (started to receive), *bidā larātana* (in order to take—her away)

(c) The *-na* form is also used with */lag-* and */cah-*—to form compound verbs.

§ 39. The oblique (found by substituting *-ē* for the *-a* of the Direct) is very rare and the forms mentioned below are the only ones I have met with. *Kā pchitānē* (what is the use of regret), *laribē jogā*—fit for fighting, *hasibē jogā*—fit for laughter.

The oblique in *-ai* also is rare and is used to form the compound verbs as shown above (§ 37, Note 1) : *tōrai lāgā*—began to break, *baranai pārū*—could describe in full, *jarai na pāvā*—could not be burnt. But *calai kara*—of going.

The oblique in *-ē* (§ 37, Note 2) is very common in the Rāmāyan and is used to express various concrete case-relations. For instance :

Ujarē haraṣa biṣāda baserē—(to them) delight on (others') being desolated and sorrow on (their) getting settled; *rāma-carita sara binu anhavāyē*—without having bathed them in the lake of Rāma's story, *hamārē bhāyē*—according to my liking, *muyē karai kā sudhā*—what can nectar do on one's being dead, *samaya cukē*—on missing the opportunity.

NOUN OF AGENCY.

§ 40. The following forms of the Agent are found :

(a) Masculine in *-ana*, e.g., *dahana* (one who burns), similarly, *samana*, *dalana*, *harana*, *nasāvana*, *baṛhāvana*.

The corresponding feminine form ends in *-ani* or *-nī* (in case of certain vowel-roots) which is sometimes shortened to *-ni*, e.g., *haranī*, *karanī*, *dēnī*, *tarani*.

(b) Masculine singular in *-avāra* (e.g., *rakhavāra*), and correspondingly masc. plur. in *-avārē* (e.g., *rakhavārē*).

(c) Masc. sing. in *-anahāra* or *-anihāra* (e.g., *mēṭanahāra*, *bhañjanihāra*), and the plural in *anahārē* or *-anihārē* (e.g., *dēkhanihārē*), and the feminine in *-anahārī* or *-anihārī* (e.g., *baṛhāvanahārī*).

NOTE 1—There are certain *ardha-tatsama* forms, e.g.,
juārā, sūpalāri, dāyi, hāri

NOTE 2—One form in *-ārē* (plur), viz., *sukhārē*, p 371

COMPOUND VERBS.

§ 41 The compound verbs do not have that common use in the Rāmāyan which they have in Modern Awadhī. They are obtained by combining the forms of the various participles and of the verbal noun with the different verbs. The following cases are met with in the Rāmāyan.

§ 42 Combined with the Conjunctive Participle

(a) *sakaba* and *pāvaba* denote the ability to do an action, e.g., *jāri sakā*—can burn, similarly, *hoi na valē, chāri salahī, pūchi salahī, lari salasi, jāsu carita lākhī, kāhu na pāvā* (whose conduct none could perceive), *suni pāvā* (could hear)

NOTE 1—*Sakaba* in one case (*tōi aba sala*) is combined with the verbal noun and similarly *pāvaba* also is sometimes combined with the oblique verbal noun in *-aः* in the same sense, e.g., *jarai na pāva dēha bīrahāgī*, p 355

(b) *paraba* expresses suddenness of an action, e.g., *kūdi parā*—jumped in, *khasi parā*—fell down.

(c) *lēba, jāba* and *ātaba* express the completion of an action in its entirety, e.g., *suni lehu, lōlī liē, duhi lēnt, jāni lēu, chui lēi, bolāi linha, corāi linha, chui jāihī, pari gaī, carhi gaē, chui gaeū, hoi gaī, sukhāi jāi, colī jāi, calī gaeū, barhi āi*.

(d) *dēba* expresses intensity of an action, e.g., *chorāi dinha, bori dēta, calāi dīnheu, calāi diē, delhāi dīhesu, dāri dēhlī*.

NOTE 2.—Combined with the verbal noun it gives the sense of permitting a person to do an action, e.g., *dēhi taba jānā*—p. 372 (then they allow 'hum' to go)

§ 43 *Rahaba* combined with the participles expresses the sense of the continuity of an action, e.g., *āvata jāta rahehu, hoi rahē, lulāi rahā, sukhāi rahē, ghēri rahē*

§ 44. *Lāgaba* combined with the *-ana* or the *-ai* form of the verbal noun expresses the beginning of an action, e.g., *prasamsana lāgē*—began to praise, similarly *parana lāgē*, *tōrai lāgā*, *karai lāga*, *kahai lāga*, *jūjhāi lāga*, *mardai lāga*.

§ 45. *Cahaba* is combined with (a) the verbal noun in *-ana* and with (b) the Past Participle either to express a wish or a near completion of an action, e.g., *grasana cahata*—desire to eat up, similarly *parana cahai*, *bhagāna cahata*, *dēkhā cahaū*, *mōhā caha*, *cīkhā cahati*, *kīnhā cahahū*, *dēkhā cahaū*; *bigarana cahati* (*bātā*)—the thing is about to get spoiled, *cāhata hōna akājū* (wrong is about to be), *nāsa bhā caha* (destruction is about to happen).

HISTORY OF THE FORMS.

§ 46. The Present Indicative (§ 7 above) goes back to the *lat* of Prim. Indian. For instance :

p̄cchati > *pucchai* > *pūchai* or *pūchahi*

p̄cchasi > *pucchasi* > *pūchasi*

p̄cchāmi > *pucchāmi* > **pucchar* or *pucchaū* > *pūchāu*

p̄cchatha > *pucchaho* > *pucchahu* > *pūchahu*

p̄cchanti > *pucchanti* > *pucchar* > *pūchahī*

In the case of the third person singular and the plural forms an aspiration is brought in to avoid the hiatus at the end. The II plural and the I singular forms are met with at the Apabhramśa stage with *-hu* and *ū* at the end.

N.B.—In the alternative III singular form in *-a*, the *i* of the *-ai* form is lost.

§ 47. The forms of the ancient imperative were giving place to those of the present as early as Pāli. This is evidenced by such forms as Pāli *dētha*, *karōtha* (Pkt. *dēha*, **karōha*) in the II plural for *dadata* and *kuruta* of the Sanskrit. In the Prakrits the forms of other persons and numbers have also been replaced. In the Rāmāyan, the terminations *-u* and *-hi* of the second person singular and *-au* (*-u*) of the

third person singular are the only representatives of the ancient imperative. The form in *-u* of the II singular would go back to the ancient forms such as *s̄nu*, *Juru*. The *-h* form is traceable through Pāli, Prakrits and the Apabhramas. The form in *-au* of the III singular goes back to the ancient form, e.g., *yātu* > *jādu* > *jāu*. These forms also only alternate with the corresponding forms of the Present and have generally in Modern Awadhi given place to the latter. The *-u* form of II singular has a tendency to survive, however.

§ 48 The Future *-h* forms go back to the ancient Simple Future. The only point to be noted is that the *-asya*—which Pāli and the Prakrits generally represent by *-sa* (e.g., *gamiṣyat* > Pkt. *gamissat*) is represented in the Rāmāyan by *-h*—. The *-h* alternated with *-ssa* even in the time of the Prakrits,¹ e.g., Hāla's *Sattasai* gives the form *pavaṣihi* (Skt. *pravatsyati*), I, 46.

The *ba* forms of the Future are surely based on some Passive Participle since they are used in the Rāmāyan with all the persons. Beames (Vol. III, § 53) suggested the Participle in *turya* which had a future implication to be the basis of these forms and he is right in that. For instance *bharita* *vyan* > *hōattram* > **hōabbam* or **hōabiyam* > the forms *hōba*, *hōub*, *hōbi*, etc.

§ 49 The Past tense (§ 14 above) is passive in origin and is based on the passive past participle (ancient *ta*). The regular terminations which are appended to the Present (viz., the representatives of the ancient *-mi*, *-vi*, *-ti*, etc.) are added to the participle² to restrict it to the various persons and numbers, otherwise the singular participial form would be

¹ Cf. Woolner Intro to Pkt. § 118 Note

* Beames III p. 148 and Hoernle Gram of the Gāndīan Languages § 503. Grierson states that the enclitic pronouns are added to the Eastern Hindi forms (*Lade L. S. I. Vol. VI*, pp. 4-5). To me there does not appear to be much difference between the two views considering that the same forms would result by holding either

applicable to the singular in all the persons and similarly the plural. That by the time of Tulsidās the passive character of this tense was not lost sight of is proved by such examples as *mohi sama yahu anubhayau na dūjē*—p. 158, *dīnheū mōht rājya bariyāī*, and others (see Note 1 under § 14), where the form agrees with the object in number and person. The confusion suggests the passing stage of the forms of this tense from the Passive to the Active.

§ 50. The Past Conditional is based on the Present Participle. We have seen that the Present Participle by itself indicates a past condition (§ 15, Note); in this conditional tense only the enclitics are appended to the Present Participle.

§ 51. The Present Participle is the outcome of the ancient form in *śatṛ* which in Pāli and Prakrits invariably ends in *-anto*, e.g., *gacchanto*, *janto*. In the Rāmāyan as well as in modern languages the nasal is lost somehow. Ordinarily of the combination *-nt-* of terminations only a nasalization survives, e.g., Skt. *yānti* > Pkt. *janti* > *jāt* and *jāhī* and therefore ordinarily the descendant of *janto* would be *jāō* or *jaū*. But instead we find *jāta*. It is probable that this was a fresh formation, therefore, adding the termination *-ata* to the root form.

NOTE.—The form in *-ti* is found by adding the feminine termination to the Participle.

§ 52. The Past Participle is based on the ancient Passive Past Participle in *-kta* generally, e.g., *kṛta* > *kṛtaka* > *kiaa* > *kiā* whence obl. *kiē* and feminine **kīi*: *kihī*—in *kihā*—the aspiration is to avoid the hiatus; *varṇita* > *varanīa* > *baranā* (*ia* > *ā* by contraction¹), similarly *hārīta* > *hārā*; *baiṭha* < *upavīṣṭaka-uvaiṭīhaa* *vaiṭīhaa*—*baiṭhā*; *rītē* < *riktaka* and so forth.

There are some forms which are not traceable to Sanskrit but to Prakrits only, e.g., *dīnha* < Pali *dinna*, the conjunction of consonants being simplified, the previous vowel lengthened as

¹ Jules Bloch : La Formation de la Langue Marathe, § 65.

a compensation and an aspiration brought in to avoid the 'hiatus.' In the Pr̄im Indo-Aryān the Pass Past Part. had two forms either in -na or in -ta, e.g., *lūna*, *hīna*, *līna*, *pūrṇa* in -na and *gata*, *bhūta*, *prōta*, etc., in -ta. The root *dā* and some others had probably double forms at the beginning, of which only -ta form survived in the Classical Sanskrit. Similarly in the Rāmāyan we find *hūna* (for Skt. *huta*), *līna*, *linha*, etc.

The oblique form and the feminine form of the participle are on the model of the noun¹

§ 53 The Conjunctive Participle has a form which probably has come from two different sources, viz., (1) from the Absolutive of the Prakrits in -ta and (2) from the Infinitive in -tum (Skt. *tumun*). For instance *kari* < Pkt. *karia* where *a* by and by became very weak and at long last was lost, similarly *kari* > *karium* > -karīū— *kariu* where *u* being weak is lost at long last.

The Conjunctive Participle is ordinarily derived from the absolute in -ya (Pkt. ia) only but I am led to believe from certain usages in the Rāmāyan that it is the descendant of two ancient forms—the Absolutive and the Infinitive. If we refer to the compound verbs (§ 41 and the following) we see that the Conjunctive Participle is combined with various verbs. For instance with *saka*, e.g., *jāri saka* which exactly represents Sans. *dagdhum salnoti* ✓ *sak-* was very generally combined with the infinitive in *tumun* and it seems improbable that this idiom was lost and the absolute in -ia came to be employed instead. Similarly the Infinitive was employed with the forms of ✓ *yā* very generally in Sanskrit as well as in the Prakrits (e.g., Karpūramanjari, I, 30 ✓ *vēdhium jāt*, *vilihium jāt*) chiefly in the latter as a beginning of analytical passive—and I am pretty sure that this very idiom has survived in the Rāmāyan. Using the -ia form in these cases would be impossible. Moreover,

¹ Cf. Noun Declension in the Rāmāyan of Tulsidās, Ind. Antiquary Vol. LII 1923 pp 71—76 where the history of the oblique case has been dealt with fully

it seems impossible that the Infinitive in *-tumun* which has all along been so generally used should have lost all representation in the Rāmāyan and that too all of a sudden.¹

THE PASSIVE

§ 54. The passive is represented in the Prakrits by inserting *-ia* -or *-ijja-* between the root and the personal termination. But in the Prakrits themselves beginnings of analytic formation of the Passive are traceable as evidenced by the example quoted above from Karpūramanjari. In the Rāmāyan we find a stage where the synthetic passive is losing ground and the analytic passive is coming into use.

§ 55. The ancient Passive is represented by (a) the Passive Present Participle which is still used in a passive sense unlike the Pass. Past Part. which is losing it on account of being used in an active tense, (b) the forms in *-ia* and *-iahi* (§ 30 above) and (c) certain roots which are passive in sense being derived from passive forms.

§ 56. The Pass. Pres. Part. is the descendent of the Passive Part. in *sānac*. In the Prakrit times this was substituted by the *Parasmaipada* termination so that we have such forms as *dhavalāntē* for Skt. *dhavalāyamānē*. Thus the form in Prakrit for *kriyamāna* would be *karijjanta* or *kariyanta*, the latter being represented in the Rāmāyan by **kariata*. I have found only a few forms which have been noted in § 29.

§ 57. I am sure that the forms in *-ia* and *-iahi* as illustrated in § 30 are passive in character since they are used impersonally. The form in *-ia* is derivable both from the Pass. Pres. III sg. and Pass. Imp. III sg. For instance, Skt. *kriyatē* will become either *karijjai* or *kariai* in the Prakrits. Some dialects have adopted the former, e.g., *karijai* in Braj while others have adopted the latter, e.g., the Rāmāyan,

¹ My respected friend Dr. S. K. Chatterji tells me that phonetically *-iu* > *u* and not *-i*. But there are certain stray cases where *-iu* is represented by *i*, e.g., *ghī* : *ghiu*.

where *kariāt* > *kariāt* > *karia*. The form is similarly derivable from Skt. *kriyatām*, Pkt. *karijjau* or *kariāu* whence *kariāu* > *karia*. That the Rāmāyan form has descended from both the forms probably is shown by the double use which it has.

The form in -*iāt* is a plural of the -*ia* form obtained by adding -*hi* to it. -*hi* is seen to be the distinctive marks of the plural in some of the tenses above.

§ 58. Certain roots are derived from the ancient passive and therefore give the passive sense in spite of active formation, e.g., *chijaba* < *chidyatē* -*chijjat*, similarly *bīcaraba*. Modern Awadhi has a large number of these and hence has come to have four forms of the root, i.e., passive, active, causal and double causal ¹.

§ 59. The analytic passive has a fair number of examples as given in §§ 32-33. Modern Awadhi has developed quite a number of forms from the same combinations ².

§ 60. The causative of the Rāmāyan is also to be derived from the ancient causative. There were two ways in which the causative could be formed either by (a) modifying the vowel of the root, e.g., *bhinatti* *bhēdayati*, *karōti* *kārāyāt* or by (b) adding a *pa*—between the root and the termination, e.g., *dadāti* *dāpayati*. In Sanskrit the use of the latter forms is very restricted but it is commoner in the Prakrits. The Rāmāyan has both the forms, for instance (a) *mīlatti* *mēlayat* would in the Rāmāyan become *mīlai* *mēlei*—*mēlei mēlai*, similarly *tara* *tārai* and then prefixing the form by *u*-*utārai*. The (b) forms are much commoner, e.g., **vardhāpayati*, *vadhārei* *bārhārei*, *barhāvai*, similarly *parhāvai*, *larāvai*, etc.

NOTE.—The insertion of *r* in such forms as *baithārā*, *dekhārāvā*, is probably a dialectic variation of the *v* which results from ancient *p*³.

¹ Cf. Lakhimpur, § 115 Note 2
² Cf. Lakhimpur, §§ 105-111
³ Cf. Beames III p. 80

§ 61. The augmentation *-a* in the Denominative is the representative of the Skt. *āya* in the same sense. The Awadhī denominative is thus traceable to its parent *āya* > *āa* > *ā*, e.g., **sthirāyatē*: *thirāai*: *thirāi*, similarly *cirāi*, etc.

§ 62. The verbal noun, in *-ba* (obl. *-bē*, etc.), goes back to the ancient participial forms in *-tavya* on which the Future tense is also based. For instance *kartavyam* (to be done) will have a Prakrit form *kariavvam* from which *karabba* and then *karaba*. The transition of the meaning from 'to be done' to 'to do' is quite intelligible as being one more instance of the passive form losing its passive sense and so in effect becoming active.

The *-ana*¹ form (obl. *-anē*) goes back to the verbal noun in *lyuṭ* so commonly used in Sanskrit as well as in the Prakrits. The use of the same in the Rāmāyan also points to the same conclusion. Besides its use as a noun, it was alternately employed in the sense of the infinitive *tumun*; for instance one could say either *yastum yāti* or *yajanāya yāti*. It has retained the same sense in the Rāmāyan also (§ 38 b). The use of the verbal noun with *✓lag* also supports the same conclusion, e.g., Skt. *karāṇē lagnah* has its representative in the Rāmāyan in *karana lāga*.

NOTE 1.—The feminine forms are formed from the masculine by adding *-i*.

NOTE 2.—I have not been able to connect the oblique form in *-ai* to any ancient form except if it has an affinity with the causal form of the *tumun*, e.g., *karāium* > *karāiū* > *karai*. The oblique in *-ē* (§ 37, Note 2) is a riddle to me, still.

¹ Hoernle derives this form from Skt. *-anīyar* and is supported in that view by Kellogg. I would, however, agree with Beames in deriving this Eastern Hindi form of the *-na* infinitive direct from the ancient forms in *lyuṭ*. A point to be marked is that this infinitive in *-na* has a peculiar usage (*vide* § 38, b and c) which the *ba* form has not. Were it a descendent of *-anīyar* form, it would be strange that a descendent of *tavya* could not be used in the same sense.

§ 63 The noun in -na had sometimes in Sanskrit (e.g., *dahanah*—one which burns, *karanah*—Ved. Sans. one who does) as well as in the Prikrits the sense of an agent. This has been represented in the Rāmāyaṇ by the Noun of Agency in -na (§ 40 a). The (b) and (c) forms go back, as suggested by Beames, to the verbal noun plus-*pālakah* (Pkt. *tālaō* > *tāla* or *vāra*) and the verbal noun plus-*dhāralah* (Pkt. *hāraō* > *hāra*) respectively.

NOTE.—*Sulhārā* < *sulhalārāla* through *sulhaāra*.¹

¹ I have not dealt with certain minor phonetic changes found here and there in the Rāmāyaṇ while dealing with the verb in general above. The Rāmāyaṇ doubtless needs a separate elaborate study of sound change.

PHYSICAL THEORY OF SOUND AND ITS ORIGIN IN INDIAN THOUGHT.*

UMESHA MISHRA, M.A., KĀVYATĪRTHA,

Lecturer in Sanskrit.

तीर्थराजं नमस्कृत्य जयदेवपदाम्बुजम् ।
ध्यात्वा भक्त्या यथाशास्त्रं शब्दतत्त्वं निरूप्यते ॥

I. INTRODUCTORY NOTE.

In the history of philosophical as well as of common thought in India, as everywhere else, the theory of sound occupies a very important place. An attempt is being made here to trace its origin and discuss its nature.

In India, however, the so-called 'sound' represents a particular phase of the wider problem of 'Çabda,' of which it is, in common parlance, described as a synonym. We shall, therefore, to make our discussion thorough and complete, take up also those aspects of the *Cabda* which, being occult and mystic, are not generally considered in popular works on philosophy.

II. THE ORIGIN OF ÇABDA OR NĀDA.

When by gradual fructification the Karman of all the living beings is exhausted, the Primordial Cause (*Māyā*), wherein the

The Process of
Universal Des-
truction and Cre-
ation · Genesis of
Nāda

entire universe has dissolved itself, becomes ex-
tinct in the conscious Īçvara.¹ This is known
as Universal Destruction (Pralaya). There the
universe is not for ever lost (ātyantikaniyṛtti),

which only is possible, when every Jīva belonging to it has
realised its self ; but it exists there potentially, that is, in the subtle

* I owe much to my teachers—Dr. Jha and Pandit Gopinātha Kavirāja, for this paper.

¹ (i) मरुतो मविलोनेषु भेदेष्वेकेत्वदर्शिनात् ।

द्रव्यसत्त्वं प्रपदन्ते स्वाश्रया एव ज्ञातयः ॥—Bhartrhari.

(ii) *Vide Yognihṛdayadīpikā*, pp. 9 and 35. The Princess of Wales Sarasvatī-Bhavana Texts Series, Benares Ed.

form of Çakti (Potency)¹. In course of time, due to the force of the Adrsta of the beings, a kind of desire for creation is produced in Īçvara, also known as Çiva, when He manifests His Duplicate Shape, namely, the forms of Çiva and Çakti (the Supreme Energy),² after which the Çakti vibrates gently³ and produces the Bindu.⁴ The Bindu represents the equilibrium of three factors,⁵ namely, Bija, Nāda and Bindu, among which Bija and Bindu stand for its non-conscious (acit) and conscious (cit) aspects, respectively,⁶ and Nāda their combination.⁷

¹ Vide Durbalācārya's Com. on Mañjuśā p 173^{7 8} Chowkh. Ed

² चाक्ती न अतिरिक्तं दैवतस्यते ।

सर्वात् तत् आपात् सूक्ष्मा यन्त्रितम् ॥

सर्वस्योऽनुवर्णात् शिवात्मिभेदत् ॥—Kaçikhandā

This is also known as His Līlā stage

³ There is a difference here between the view of the Vyākaraṇa as has been given above and that of the Tantra represented by the Sāradātilaka. Here the Tantra holds that from Çakti, Nāda is produced and from Nāda, Bindu is produced. This Bindu is sub-divided into Bindu Nāda and Bija—vide Sāradātilaka, p 1 verses 7 8, Jivānanda's Ed.

⁴ The perfect of the Continua is Pure Cit and the lowest limit of discreteness is the Bindu as a form of Supreme Energy—Woodroffe's 'Power as Matter' p 187¹⁸⁻²⁰

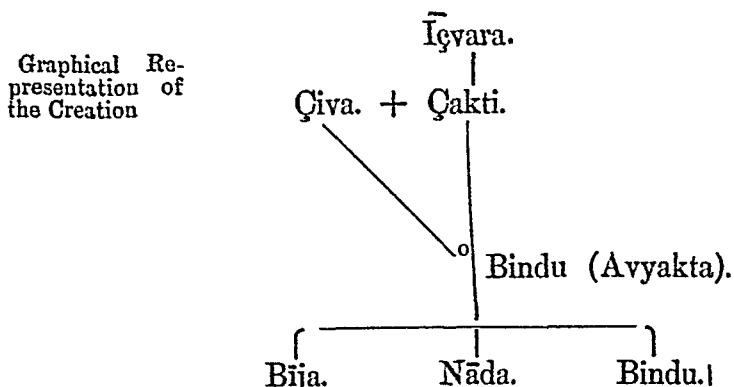
⁵ That is, the *Acidam̄ga* and not the *Cidam̄ga* which is Çiva Himself. In other words as it appears to me, Bija stands here for Çakti, which is also corroborated by the Tantra *vide Infra*, Foot note 8. But then there is another difficulty. Baladev Bhattacharya says in his Com. on the Mañjuśā— परिवर्त्तनं न आप तत्त्वं इत्यन्यात् p 174^{27 28} which cannot be justified for Vāyū after all here is nothing but Çakti—Vid Com. on the Sāradātilaka p 9 Benares Ed

⁶ (i) न आपहात् शिवात्मिभेदं सूक्ष्मतः । एव विद्युभवति विद—Prapāñca-Jīva

(ii) न आप आपात् शिवात्मिभेदं—Yoginīhrdaya patala I verse 12 Sarasvatī Bhāvana Benares Ed

⁷ The connotation of these three sub-divisions as given in the Sāradātilaka Tantra is as follows. Bindu is described as Çiva (Çivātmaka) that is, consciousness. Bija as Çakti, and Nāda as the amalgamation of the two—vide Sāradātilaka p 1 verse 9

For facility of reference a graphical representation of the order of creation, as already described, is given below :—



1. PARĀ VĀK.

Thus we see that Nāda is produced from the Bindu. It is mixed with consciousness which predominates there and is in-
 Characteristics articulate ;—this is known as *Çabda-Brahman* of Nāda. (Eternal Verbum). It is the immediate cause (Upādāna-kāraṇa) of the Universe,¹ according to the Vaiyā-karanas; *Rava* and *Parā*, etc., are its synonyms. Though this Nāda is all-pervading (Sarvagata), it is manifested only in the *Mulādhāra*—a mystical centre of spiritual energy supposed to be located at the base of the spinal column—by a peculiar type of rarefied air (*Saṁskṛta-Pavana*)

¹ (i) विन्देऽस्तस्माद्बिभृयनानाद्रये व्यक्तात्त्वंमवत् ।

उ एव श्रुतिस्पन्नं शब्दप्रस्तुति गोयते—quoted in the Mañjūśā, p. 175, Chowkh. Ed.

(ii) वगेव विश्वा मुखनानि लचे—quoted by Bālām Bhaṭṭa in his Com. on Mañjūśā, p. 177.

(iii) Doctrine of Pratibhā in Indian Philosophy—by Pandit Gopinātha Kavirāja. Published in the Annals of the Bhāndārkar Institute, p. 11, sec. 3.

(iv) अनादिनिधनं ब्रह्म शब्दतरवं यद्ब्रह्मः ।

विवर्तते रूपानामेव प्रक्रिया लगते यतः—Vākyapadīya of Bharṭṛhari, I. 1.

(v) ब्रह्मे दं शब्दनिर्माणं शब्दशक्तिनिवन्धनम् ।

विदते शब्दभावाभ्यस्ताद्येव प्रविलीयते—quoted by Pūṇyārāja in his Com. on Vākyapadīya, I. 1.

generated on the spot.¹ This manifested Nāda is free from all so-called vibrations (*nispanda*) and is known as Parā (Transcendent) Vāk. It is very subtle and is described by certain authorities as amenable to the hypersense of the Yogins in the state of *Samādhi*.² This is also known as the Supreme Kalā (Paramā Kalā) and remains as an impartial spectator of its own modifications—Paçyantī, etc.³ In fact, it is only an undisturbed state of consciousness (*sāmarasyamāpannā prakāçāmçamātrā*).

2 PAÇYANTĪ VĀK.

The Nāda, in course of further manifestation, rises up to the navel and assumes a distinct character when it is known as

Nature and characteristics of Paçyantī *Paçyantī* It has Īçvara as its ruling deity.⁴ It is an object of cognition through Manas in the state of deep concentration. It is described as undivided, free from succession, and eternal. It does not require the instrumentality of any external object to bring out its inner content. It remains ever fresh and pure, and all the impurities are from without as a matter of accident upon it and are not essentially connected with its nature. In the Tantric Literature, therefore, it is described as representing the Sixteenth Kalā of the Moon,⁵ which is never affected by the

¹ दर्शन मूलकोदितम् चतुर्विंशति उपर्युक्तं उपर्युक्तं—quoted in Mañjūsa, p 176

² Vide Mañjūsa, p 175. But we will see that Parā is above the reach of the yogins also though some hold it amenable to the hypersense of the yogins—vide *Infra*, p 245 ***

* जाग्रत् स्मृतः परमेत् एव। तस्मा परमा कर्ता।

परिकाहयनापादा एव। तात् स्मृतिर्वित्ता—Yoginihrdaya, I, 36

³ (i) Vide Mañjūsa, p 178 (ii) This īçvara is identified with Rāma. Vide—

१२० इष्टिविलासो भावात् वेष्टा यज्ञाऽभावयत् ।

१२१ तात् स्मृत्या चतुर्विंशतिर्विषय ॥—Suradātilaka I 10

⁴ It is believed that the fifteen Kalās (digits) of the moon which are subject to constant change—sometimes waxing and sometimes waning represent the world of flux. The Sixteenth Kalā on the contrary is never associated with change. It is the eternal, self luminous witness, ever bright and spotless watching silently the play of cosmic forces—which too are its own emanations

rays of the sun, and remains always shining by its own light. Puruṣa or the Pure Self is the philosophical term usually assigned in technical literature to this Immortal Kalā or the Paçyantī Vāk. It is also known as Daivī Vāk,¹ and is very subtle.²

According to the Yognihṛdaya, Paçyantī Vāk is described to be at the stage of Will-power³ and because of this the universe which was in the form of Bija begins to be manifested. It is, therefore, known as Vāmī—that which vomits, that is, that which manifests the universe.⁴ Puñyarāja has identified it with Pratibhā and the Veda, in his commentary on the Vākyapadīya,⁵ and there he clearly points out that this Paçyantī is the Prakṛti—Primordial Cause—of the modifications in the form of words.⁶ According to the Sāradātilaka it is the modification of the Bija aspect of the Unmanifested Bindu.⁷

It is beyond any doubt the cause of the mental dispositions of persons, for discriminating between right and wrong; but even then its nature remains unchanged, pure and above the sphere of empirical exigencies. In other words, it lends itself to the ecstatic vision of the Yogins alone.⁸

¹ (i) ग्रविभागा तु परमन्ती सर्वतः सदृशतर्कनः ।

स्वरूपज्योतिरेयान्तः सेपा वाग्नपायिनो ।

सेपा संकोच्यन्नाशाप्ति नित्यनग्ननुकीर्णसे ।

अन्तर्या कलेव चेत्स्य नात्यन्तमभिभूयते ।

तस्या हृष्टस्वरूपायानिकारो निवर्त्तते ।

पुरुषे पोदगक्षे तान्नाहुरूत्तं कलाम् ॥—Com. on the Vāky, I. 144.

(ii) विदेन देयतां वाचनमृतामात्मनः कलाम् ॥—Bhavabhūti's Uttaracarita, I. 1.

² उद्धारायोऽपि अन्तर्यामात्मानं स्वरूपज्योतिरेव च परमन्ती सूदूषा वाग्नपायिनो—

quoted in the Com. on Mañjuśa by Bālāin Bhaṭṭa, p. 181.

³ इच्छागक्षितदा सेय परमन्ती वृप्या स्थिता—Yognihṛdaya, I. 38.

⁴ वीजामापस्यतं विश्व स्फुटीकर्तुं यदीन्द्रुषी ।

वासा विश्वस्य वसनादद्वृश्याकारताङ्गता—Yognihṛdaya and Yognihṛdayadīpikā, I. 37.

⁵ Vide Com. on Vākyapadīya, I. 14.

⁶ वाञ्छिकाराया महति परमन्त्यास्थान्—Ibid.

⁷ वीजादजायत वासा—Sāradātilaka, I. 10.

⁸ Vide Bālāin Bhaṭṭa's Com. on Mañjuśa, p. 182⁵; and also Puñyarāja's Com. on Vākyapadīya, I. 144.

It is of an infinite variety according as it reveals itself without any reference to the existence of the external object,

Varieties of Pāṇini as it reveals itself along with the object which appears intermixed with it, as it reveals itself together with the particular object having limited connotation, again, as it is formless and as it is with a form, the latter, that is, which has form, is that in which the knowable is merged, with which the knowable is mixed, and which is common to both the Moving Principle and the Principle of Rest, and so on.¹

3 MADHYAMĀ VĀK.

When the same purified air rises up and reaches the heart,

Origin of Ma- there is another manifestation of the Čabda—
dhyamī Vāk. Brahman,² known as *Madhyamā Vāk*. It is described as an object of our intellectual cognition. If our ears be closed, for instance, a sound will be heard within as that of rumbling and so forth owing to the forcible contact (*abhūghāta*)

Nature and characteristics of Madhyamī. of the inner air. The intraorganic sound as thus heard is quite distinct, though as a matter of course, it is not audible to others. It is the subtlest form of *Pranava*.³ *Jyesthā* is another synonym of this sound.⁴ It has *Hiranyagarbha* as its presiding deity⁵ which is its own modification.⁶ It is identified with the conscious aspect of the Supreme Power (*Jñāna-Çikti*). It is the support of the universe and its usage.⁷ So when the universe is

¹ परमनी तु च प्राप्तविद्युत्प्राप्ता, विद्युत्सेवाकार, मनिक्षिणाम् निपदा ॥
परिवाहात्मकवाचा वृद्ध्यप्रवर्तनात् ॥ प्राप्तविद्युत्प्राप्तवाचा वेदविद्यितोऽहम्—Papya
Rāja's Com. on Vākyapadīya, I 144

² Vide Mañjuśī, pp 178-179

³ पूर्ववाचस्फूर्त—Vide Mañjuśī p 179

⁴ Vide Durbaśācārya's Com on Mañjuśī p 173⁷⁹ also Yognihṛdaya, I 38 39

⁵ Vide Mañjuśī p 179¹

⁶ Vide Saradatilaka, I 10

⁷ Vide Mañjuśī p 182¹

reduced to the unmanifest, it also dissolves itself into the Bindu from which it originally sprang up.¹

The cardiac region is conceived as the seat of Madhyamā Vāk. It has really no succession but it appears to possess it because of its close proximity to it. It can be known through the instrumentality of Buddhi (intellect) only. It is also very subtle. Being pure and transparent, it seems to take on any variation which the bio-motor power of the organism (Prāṇa-Vāyu) induces within the system.²

These are the three subtle forms of Vāk. Out of these, we have seen above, Parā is Transcendent beyond time, while

Résumé of the above the other two are Immanent in time. As such, Parā is above all predication in thought and language even of the yogins,³ while in Paçyantī, the yogins can in their mystic experience realise the distinction as well as the unity between the subject and the predicate of all judgments. Though the latter is equally eternal with Parā, it differs from it, in being luminous as the very nature of it indicates.⁴ The stage of Madhyamā,⁵ however, is not so subtle. They describe it as *Crutigocarā* or audible, though to one's ownself only.

¹ द्वानशक्तिस्था च्येष्टा मध्यमा वागुदीरिता ।

ऋतुरेतामयी विश्वस्ती प्रथितविश्रह ॥

तत्संहृतिदशायान्तु वैन्दवं रूपमास्ति ॥—Yoginīhrdaya, I. 38-39.

² मध्यमा तु अन्तःसम्बोधिनी परिगृहीतक्रमेव उद्धिकावोपादाना सूक्ष्मा प्राणदत्त्यज्ञगता (प्राणदत्तिगतिक्रम्य) प्रतिसंगृहीतक्रमा सत्यप्यभेदे समाविष्टक्रमशक्तिः—Punyarāja in his Com. on Vākyā, pp. 56-57.

³ It is because of this we do not agree with Dr. Prabhāta Chandra Chakravartī who says "the first three forms being comprehensible only by the *yogins*." *Vide* his translation of the Mahābhāṣya, Foot-note 3, page 8.

⁴ *Vide* 'Doctrine of Pratibhā'—Gopinātha Kavirāja.

⁵ It seems to be so called because out of the four varieties of Vāk, Parā is beyond time and hence is out of question; while out of the remaining three Madhyamā is the middle one. It may be also due to the reason that it is the modification of Nāda which comes between Bija and Bindu.

4 VAIKHARI

Now we turn to the last manifestation of Vāk, known as *Vaikhari*. When the Vāyu, passing through the *Suṣumnā*, reaches the cranium (Mūrdhan), as the way to *Vaikhari* the above is generally closed for lack of intuitive knowledge, it turns back and finds a way out, through our mouth.¹ In the mouth there are various places, such as, larynx (kantha), palate, tooth, etc., which the air touches in passing and where it gives rise to ordinary sound called *Vaikhari*.

This is the sound which we ordinary people use and hear. Some are of opinion that only a portion of this Vāk is used by

Nature and characteristics of Vaikhari us, while the remaining portion is beyond the average use.² According to the Sāradātilaka, it has the Bindu for its source, and out of this (Vaikhari), *Rudra* manifests himself. This accounts for its name *Raudrī*.³ It is at this stage that the Čabda-Brahman has its gross (Sthūla) manifestation and, therefore, this has *Vitrāṭa* as its presiding deity. It arranges our mode of breathing.⁴

Vaikhari stands for the *Kriyā* aspect (*Kriyā-Çakti*) of the Supreme Power. It is the body of the universe in the varieties of form of speech.⁵ It appears in various forms, *Vaikhari*, such as articulate (*vyakta*), inarticulate (*avyakta*), and so on.⁶

¹ (i) वैखरी शब्दनिष्ठता—

(ii) अथ यदा सेव (गुणात्मकात्मका यात्) वस्त्रे मित्रा लासोपात्मकापादेष विनियोगचक्रति तथा
वैखरी एव चक्रते—Nyāyaloṣa.

Foot note under Čabda p 789 Second Ed
(iii) तु पय यात् गुणात् चक्रति—Rgveda, I 22 164 45, Max Müller's Ed

(iv) Vide Çatapatha Brāhmaṇa 4. I 3 13—17 Ajmer Ed

तात्पर्यं यात् गुणात् चक्रति च वायदत्तिकरण्यत् राजान्प्रवद्धारातात्—Punyarāja's Com
on Vākyā, I 144.

I vide Sāradātilaka I 10 Yognihṛdaya, I 40
पात्रेण चित्ते यात् गुणात्मकात्मका।

वैखरी यात् गुणात् चक्रति चित्तविभिन्नता—quoted in the Com on Vākyā, p 56

(i) न यात् गुणात्मकात्मका चक्रति चित्तविभिन्नता।

क्रियाविभिन्न चित्तविभिन्न चित्तविभिन्न—Yognihṛdaya, I 40

(ii) यात् गुणात्मकात्मका चक्रति—Dipikā on Yognihṛdaya I 40

(i) चित्तविभिन्नते यात् गुणात्मकात्मका चक्रति च चित्तविभिन्नता चित्तविभिन्नता—
भेदा—quoted in the Com on Vākyā I 144.

(ii) Vide Mañjuśa, p 179

These are the four kinds of Vāk.¹ Patañjali, the great commentator on Pāṇinīya Sūtras, is of opinion that the

Patañjali while explaining the Āruti—'Catvāri, etc.,' gives his own view about the four kinds of Vāk.

Āruti,² that says,—‘there are four kinds of words (padajātāni) ; and these are known to those Brāhmaṇas only who are learned; of these, three are very subtle and hence are not used by ordinary people who speak out the fourth only,’

means by ‘four kinds of words,’ Nāma (nouns), Ākhyāta (Verbs), Upasarga (Prefixes), and Nipātas ; each of which is sub-divided into Parā, Paçyanti, Madhyamā and Vaikhari.³ Thus the three sub-divisions of each being very subtle

¹ (i) परा, पश्यन्ती, नव्यना, वैसरे, इति चत्वारि वाचः : पदानि । एकैव नादात्मिका वाक् चूल्ल-धारादुदिशा सरो ‘परा’ इत्युच्यते । सेव इद्यशमिगान्ती ‘पश्यन्ती’ इत्युच्यते । सेव वुद्धि गता विवदां प्राप्ता ‘नव्यना’ इत्युच्यते । अब यदा सेव वक्ते स्थिता ताचोष्टादिद्यापारेय वहिनिंगच्छति तदा ‘वैसरे’ इत्युच्यते —Nyāyakoça, Foot-note under Çabda, p. 789.

(ii) चत्वारि वाक्परिमितानि पदानि, तानि विदुवाऽन्यना चे नभीयिः ।

गुहा क्षीरि निहिता नेङ्गयन्ति, तुरीयं वाचो ननुद्या वदन्ति—Rgveda, I. 22. 164. 45.

(iii) Vide Çatapatha Brāhmaṇa, 4. 1. 3. 13—17.

(iv) Vide Mahābhāṣya, p. 39 ; Nirṇayasāgara, Pandit Shividatta's Ed. ; and also Kaiyyata's Pradīpa, Nāgeça's Uddyota and Shividatta's Foot-notes on the above, pp. 39-40.

(v) Vide Nyāyakoça, p. 789, Foot-note, Second Ed.

⁴ Vide Supra, p. 247, Foot-note (ii).

³ (i) The sense of this sub-division is brought out from the letter ‘ca’ of the Mahābhāṣya itself, is the opinion of my father Mahāmahopādhyāya Jayadeva Miçra, Benares, who was considered as an authority on Pāṇinīya grammar.

Now as far as the Mahābhāṣya is concerned, the meaning of the Āruti is almost clear, when we take the letter ‘ca’ into consideration. But Kumārila Bhaṭṭa does not appear to take any notice of this explanation. He says, “if by four kinds of Vāk we mean Nouns, Verbs, Prefixes and Nipātas, then the second half of the Āruti (Guḥā triṇi nihitāni, turiyām vāco manusyā vadanti) seems to have no connection with the first half ; for human beings do use all the four kinds of words.” This criticism of Kumārila apparently shows that according to him, Patañjali did really mean by four kinds of Vāk—Nouns, etc., only, and that the letter ‘ca’ has no significance. For the sake of facility I quote here the whole passage from Kumārila—यत् ना चास्त्रितासंग-निपातचतुष्टयानुगतं देवा करणमतजात्रितं तदपि सोक्षिद्वयादेव नात्माय व्याकरणापेक्षन् । एतद्विव्यये च वर्ण्यनामे ‘तुरीयं वाचो गुरुयः वदन्तो’त्पञ्चमदुमेव स्यात् । चतुर्लाङ्गिः पदजातानां मनुष्यैहृदयनामस्यात् —Tantra-Vārttika, pp. 214-215, Benares Sans. Series, Ed. 1903.

are not used, while the fourth only is spoken. Kauyūṭa also supports the above view¹.

We have seen that these divisions of Vāk are really the modifications of the Eternal Supreme Power². As such, all

According to Kumārila himself—‘तत्र वाक्यं एवं च विभेदः त्वयै’ means that by which Vāk is known is of four kinds—Pratyakṣa, Anumāna, Upamāna and Arthāpatti. Ibid.

(ii) To say that Parā and Paçyantī, in accordance with the above explanation of the Mahābhāṣya, are also sub-divided into Nouns, etc., does not appear quite logical for it is very difficult to say that there can be any distinction possible between Nouns, Verbs, etc., even in the Parā and Paçyantī stages, although some appears to hold distinction at the Paçyantī stage (*vide* Com. on the Sāradātīlaka, p 4¹⁴⁻¹⁷, Ben Ed). It is perhaps because of this difficulty that Nāgeçā, in his Uddyota also explains the Mahābhāṣya in the following manner. Vāk is divided into Parā Paçyantī, Madhyamā, and Vaikharī of which the last is sub-divided into Nouns, Verbs, etc. This interpretation of Nāgeçā seems only to remove the difficulty of making distinction between Nouns, Verbs, etc., at the Parā and Paçyantī stages but is not in the order in which perhaps the author of the Mahābhāṣya wants to have.

¹ (i) *Vidyaśāstra*, Pandit Shivadatta's Ed
the same Nāgeçā Bālam Bhāṭṭa's Com. on Manjūṣī p 182¹⁷⁻¹⁹

(ii) *Vidya* at note of Yajñih Pratiçākhya, p 6 Benares Ed
(iii) *Vidya* F₁, be somewhat different order as to the modi

* There seems to be some confusion in the Sāradātīlaka again gives this order in ficitons of this Cāyat of Čakti Dhvani is produced, then comes the following form and by Nirodhikā which produces Arddhendu, Nāda, which is followed by Bindu, wh comes Madhyamā and then follows Vai by Paçyantī, after Vai by Bindu is Vanhi Arddhendu is the Moon khari. Now this cannot be the moon which is visible to us) and (of course this moon) wherein the two other have combined and Bindu is Arka (the light. As Para and others are produced thus is the fountain of different from Soma (the moon) Surya and Agni—*vide* Sāradātīlaka on Yogenihṛdaya, I 10-11 Kāmakalāvīlāsa *vide* D₁

the modifications possess Consciousness.¹ Leaving Parā aside, we find the other three—Pacyantī, Madhyamā and Vaikhari, represent Indu (the moon), Sūrya (the sun), and Agni (the fire) respectively.² It appears that this also suggests the idea of Creation (Sr̥ṣṭi), Protection (Sthiti—rakṣaṇa) and Destruction.³

This is in brief the process of creation of Sound. Out of these four, the first three lead to mysticism and are more or less connected with Tantra and Yoga. Hence I leave that aspect of it and confine myself, in the present paper, to the nature and characteristics of the Vaikhari, with which we are closely concerned. Henceforward, instead of the term Vaikhari, sound or qabda will be used.

III. NATURE OF PHYSICAL SOUND.

By sound we mean that object (artha) of which the organ of apprehension is ear.⁴ Before proceeding to discuss at

Meaning of the length the nature of sound and all particulars term Qabda connected with the problem, it is desirable in the outset for the purpose of clarity of understanding to find out the category under which it is usually put by the philosophers. The Upaskāra explains the necessity of this, thus: we find

Doubt about the classification of sound. soundness and perceptibility by the ear existing in sound and because the difference is not

observed both in homogeneous objects—the twenty-three attributes, and in the heterogeneous objects—substances and actions (Karmāṇi),⁵ hence the doubt about its classification.

¹ (i) एवंचैतद्विवर्तन्मूलं प्रयन्त्वा कादम्बस्यात्रयमपि चेतननिति वोचन्—Būlām Bhaṭṭa's Com. on Mañjūśa, p. 178²⁻³.

(ii) *Vide* Com. on Vākyā, I. 144, p. 57⁵⁻⁶.

² ते षष्ठिर्जियात्मानो वहीनद्वक्षस्यर्पिदः ।

मिदमानात्परद्विन्दोरत्यक्तात्मा त्वोभवत्—Sāradātilaka, I. 11.

³ *Vide* Dipikā on Yognihṛdaya, I. 11-12.

⁴ शोलग्रहणे वोग्येः स शब्दः—Vaiçesika Sūtra, II. 2. 21, Gujarāti Press Ed.

⁵ शब्दे ग्रदत्वं शोलग्राहत्वं वोग्यत्वं तत्र तुल्यजातीयेषु त्वयोर्वेष्टी गुरुेषु अथान्तरभूतेषु द्रव्येषु कर्त्तव्यं विशेषत्वं व्यावृत्तेः उभयथा उभयत्वं द्वयनात् (अद्वयनात्) यश्चः किं गुणो द्रव्यं कर्त्तव्यं वाइति—Upaskāra on Vai. Sū., II. 2. 22, Gujarāti Press Ed.,

(4) Sound is a substance because it is apprehended by direct contact of the sense-organ according to the followers of Tūta—the Bhatta School.

At the very outset, we start with the view of the Mimāṃsakas of the Bhatta School, as expounded in some of the Nyāya-Vyāesa and Mimāṃsa works, according to which sound is a substance.¹ The following are the arguments put forward in support of this view.

(a) Sound is a substance, as it is apprehended by the direct contact of the sense-organ, like a pot. There can be

Auditory organ
being *Niravajara*
apprehends
Sound no question as to the possibility of a substance
being cognised by the auditory-organ because
the Manas which is admittedly an organ is

¹ (i) उदयान्दीर्घ्यजा वस्तु एवं विज्ञानम्—Udayanāndīrghyā in his Vyākaraṇa
çuddhi, Ms. page 930¹³—lent by Dr Gangā Natha Jha

(ii) दस्ती दृष्टि— $\sqrt{3}$ ग्रामलिखता, B. 75¹⁶ दुपरावारा ए.

(iii) महेश एवं त्रिष्णु—Mahadeva Pandita in his Nyāyasāra p. 180¹
Reprint from the Pandit.

(iv) Vide Tārkīkarakṣa pp 133¹ and 143². Reprint from the Pandit.

(v) Vide Kusumāñjali Bodhinī of Varadarāja, pp 75 76,
Sarasvatī Bhāvanā Text

(vi) *Vide Nyaya Mañjari* p. 229^o. Vizianagram 14.

(vii) Vide Prakaraṇapāñcikā of Čālīkanātha Miśra, p 145¹⁰, Chowkh Ed.

(viii) *Vide Padarthadipikā* of Kaunda Bhatta p 39¹⁹
 (ix) Gagā Bhatta's Bhāṣṭa Cintāmaṇi published in the Panhit,
 Old Series, Vol V p 239 col 2²⁰ or Chowkhamba Benares Fd 1900
 pp 20²¹ and 21²²

(x) Dr. Ganga Nath Jha's Prabhakara School of Pūrvamīmāṃsa.

(xi) Dr A B Keith—*Karma Mimāṃsa* p 53 18-19 Heritage of India Series 1921 Dr Keith clearly mentions here that Kāmarūpa is credited with admitting also the substantiality of sound and he gives for his reference—*Slokarātiḥka* p 401 (v 143) But I am sorry to note that his reference is altogether wrong

(xii) Dr Saty Chandra's Indian Logic, p. 109, 78
(xiii) Critic.

(xiii) Calika Natha Miçra and Vuradarâja Miçra quote a Kârikâ—
करुणापद्मनाभ एव विना दृष्टिमया पूर्वद्वयतया ने तु य युक्त कस्तिक्षता ॥ in Pra-
karañapâdaçîla p 145 and Tarkiharakasî p 133 which supports
the view that sound is a separate substance

known to apprehend a substance. The only condition necessary is that the sense-organ be *Niravayava*.¹

(b) Sound is a substance as it is the substratum of qualities like loudness, dullness, etc

etc.,³ for a substance is that which is a substratum of qualities,⁴ or to put it in the words of a *Naiyāyika*—that which is not the substratum of the absolute non-existence of a quality.⁵ We cannot say, the *Mīmāṃsakas* hold, that the

Presence of qualities in sound is not a case of mere imposition.

qualities belonging to other substances will never be cognised by the organ of hearing. As a matter of fact, however, the qualities described above are, in fact, apprehended by the ear only. We cannot deny this fact, on the ground that just as it is possible to have the perception of a piece of sweetmeat by one sense-organ—the eye, while its taste—a quality—by another sense-organ—the organ of taste, so the sound may be said to be cognised by the auditory organ, while its qualities by any other sense-organ; for the *Mīmāṃsakas* hold, if the auditory organ be destroyed, the above-mentioned qualities

¹ *Nyāyalilāvatī*, p. 75¹⁶⁻¹⁷; *Padārthadīpikā*, p. 39¹⁹; *Tarkikarakṣa*, p. 133³⁻⁴; *Prakaraṇapāñcikā*, p. 145¹⁰⁻¹³.

² *Nyāyalilāvatī*, p. 75¹⁸; *Upaskāra* on *Vai. Sū.*, II. 2. 22.

³ *Vide Padārthadīpikā*, p. 39¹⁷⁻¹⁹. That sound is all-pervading (*Vibhu*) is clear from the fact that a particular letter, which was heard at one place, can be uttered in another.

⁴ क्रियागुणयस्तस्मयदिकारणमिति दृध्यलक्षणम्—*Vai. Sū.*, I. 1. 15.

⁵ गुणात्यन्तानावानपिकरण द्रव्यम्—*Udayanācāryya's Lakṣaṇāvalī*, p. 3¹¹.

will never be apprehended, while in the case of the instance

The qualities
of sound are not
apprehended by
recollection

quoted above, it is possible to have the taste even when the organ of vision does not exist. They also disprove the argument held by the

Naiyāyikas that the qualities of sound are apprehended by recollection (*Smṛti*), on the ground that if the qualities of sound be apprehended by *Smṛti*, then the inference of the presence of colour in citron, because of taste as held by the Naiyāyikas, will become a case of *pratyakṣa*.¹

(c) Vallabhācārya quotes the view of the Mimāṃsakas

(c) Sound is a substance because of recognition.

that sound is a substance also because of recognition (*pratyabhijñānācē*).² This form of recognition is supplied by Kaunda Bhaṭṭa,

thus Viśnu utters the very letter 'ga' which was uttered by Cīva, and the same letter, for instance, 'ga' which was uttered a watch before is being uttered just now.³

(d) Sound is a substance as it possesses a Karman.

(d) That sound is a substance is also proved by the fact that it possesses Karman.

It is not the earlier writers alone who have mentioned this view but even such a late writer as Gāgā Bhatta, alias

Gāgā Bhatta's
view about sound
as a substance

Vīśvavara Bhatta, supports this view in his *Bhāṭṭa-Cintāmaṇi*, where he enumerates Īśvara as one of the dravyas.⁴ He adds there that

sound being an eternal and all-pervading substance, the relation with it will be the *Samayoga* only and not the *Samavaya* as others think. As to the argument held by some that, sound is a quality, because it is apprehended by

¹ *Naiyāyikavat*, p. 75 16-22

² *Naiyāyikavat*, p. 75¹

³ *Padārtha-dīpikā* p. 37 15-17

⁴ *Bhāṭṭa-Cintāmaṇi*, p. 21 22-23 Chowkhamba Ed

an external organ of sense, Gāgā says that such a reasoning will lead to fallacies. Thus, if the above ground be accepted as valid to prove that sound is a quality, then it also can very well establish that *air* and the *generality-colourness* (*rūpatva-sāmānya*) are also qualities; for they are apprehended by external organs of sense, namely, the tactful organ and the visual organ respectively.¹ Moreover, he further adds, that the absence of qualitativeness (*guṇatva*) in sound is inferred by the perceptual knowledge (*pratyakṣa*) characterised by the absence of qualitativeness belonging to a visible substance. That is, wherever there is the perception of an object which is not a quality of a visible substance, there is the absence of qualitativeness; sound is known as such; hence, it does not possess qualitativeness. In other words, it is not a quality.²

A question can be raised here that there will be no *Samyoga* relation possible as held above between sound, which

is, as held by the Mīmāṃsakas, an eternal and all-pervading substance, which is proved by the fact that sound is cognised everywhere, and the auditory organ, which is limited Dik³ and hence all-pervading. Both sound and Dik being all-pervading cannot have conjunction;

An objection both sound and Dik being all-pervading, there will be no activity and hence no conjunction between the two.

for there cannot be any activity in all-pervading substances to cause the conjunction required. Activity is the *asamavāyi-kāraṇa* of conjunction and the presence of an *asamavāyi-kāraṇa*, hold the Naiyāyikas, is necessary to produce a positive effect (*bhāva-kārya*). To this the Mīmāṃsakas

¹ According to the Naiyāyikas the same sense-organ which gives the direct perception of an object also gives the perception of the generality belonging to that object. Hence the visual organ which perceives the colour also perceives the generality-colourness (*rūpatva-sāmānya*).

² प्रत्यक्षद्वयपृष्ठवामाविगिष्ठप्रत्यक्षेण गुरुरवामावातुमानात्—Bhāṭṭa-Cintāmani, p. 20.

³ *Vide Infra*, pages 268-269.

reply, that activity (Karman) is not a necessary precondition of conjunction, as the latter is known to follow from conjunction produced by conjunction (samyogaja-samyoga). Again, by a valid inference it is proved that there can be such a conjunction. Thus —Two all-pervading substances (vibhuni) meet together, as there is nothing to create an obstacle between the two substances, like a jar and the Ākāṣa¹.

The Mīmāṃsakas point out that time, space, Ākāṣa, etc., being all-pervading, any product—be it a substance, or quality,

Sound cannot be a quality or action—may in a sense be described as residing in it, but this is hardly sufficient to justify sound's being classed as a quality².

The Madhvā School holds that sound is a substance

There is the School of Madhvā which also holds that the articulate form of sound (Vainātmaka-çabda) is a substance.³

It may be mentioned here that it is not the Mīmāṃsakas only who hold that sound is a substance, but the Vaiyākāraṇas represented by Nāgeśa also support the view. The reason adduced by them is that it possesses qualities, viz., loudness, dullness, etc., and consequently satisfies the definition of substance.*

IV ARGUMENTS AGAINST THE ABOVE VIEW

The Naiyāyikas and the Vaïśeṣikas take their stand prominently against the view held above. They

¹ Bhāṭṭa-Cintāmaṇi p 20^{11 23} Chowkh Ed

² Nyāya-māñjari p 324 5-10 Vizianagram Ed Mañjuṣa a Com on Nyāyasiddhānta muktāvali, p 367¹² Mylapore Madras Ed

³ Vide Pramāṇapadārtha-prakāśika by Laugākṣi Bhāskara p 11 quoted by Bhāmacarya in his Nyāyakoṣa p 790 Foot-note Second Ed

^{*} Mañjuṣa p 218⁴ Nyāyakoṣa Foot-note under Çabda 791 Second Ed

Nyāya-Vai-
śeṣika view is
that sound is
not a substance
as it resides in a
single substance.

are of opinion that sound cannot be a substance, because it resides in one substance only, while all that are produced substances (Kāryadravyas) do not subsist in a single substance.¹

As regards the inferences and arguments put forward in support of sound being a substance, Vallabhācārya holds

Sound cannot
be a substance
on the alleged
ground that it
is cognised by
the direct per-
ception of the
sense organ.

that they are untenable, because the grounds adduced are not free from fallacies. Thus regarding the inference 'sound is a substance, because it is apprehended by the direct contact of the sense-organ,' he suggests

whether sound is apprehended by the method of Residue, taking all the categories into consideration; or by only denying its being a quality, taking only one of the categories into consideration. In the case of the first alternative, the answer is that it is the very instrument by which the Naiyāyikas prove it a quality; and in the second, the Mīmāṃsakas cannot deny the possibility of its being an action (Karman). Thus, the ground (hetu)—'apprehended by the direct perception of the sense-organ'—as supplied above, is fallacious.

Again, regarding the inference that ear can apprehend a substance, it is argued by the Naiyāyikas in reply that it

The auditory
organ cannot ap-
prehend a sub-
stance.

cannot do so, if the substance be eternal, as held by the Mīmāṃsakas. The reason is that an external organ of sense does not come in contact with eternal substances; like the ocular organ. This is a contradictory inference (Satpratipakṣa) to that which has been given above in support of the view. It is further said that even if ear be able to cognise *eternal* substances, it can never have the apprehension of an *all-pervading* substance, because no contact is possible with the latter.

As regards the evidence of Pratyabhijñā (Recognition), it is said that so far as sound is concerned it is an impossibility,

¹ एकद्रव्यत्वान् द्रव्यम्—Vai. Sū , II. 2. 23 ; Nyāyamañjarī, p. 229¹⁷⁻²⁰.

for nobody feels that the sound produced at a later moment is identical with that which was produced at an earlier moment.

Pratyabhijna is not possible

The so-called qualities of sound are apprehended by recollection (Smṛti)

It has been said, by the Mīmāṃsakas, that 'the qualities of sound' are also cognised through the ear, as otherwise the existence of colour in citron cannot be proved through inference. To this the Nāyāyikas reply that it is really the recollection (Smṛti) which gives rise to the idea of number, etc., belonging to sound, for even in an ordinary inference of fire from smoke it is seen that it is the recollection of the generalisation (vyāpti) which leads to the conclusion. As to the case of inferring the presence of colour in citron on the ground of its having taste, it is said by the Nāyāyikas, that even if the connection of the sense-organ with the citron be cut off, the inference can be established by recollection. Similarly, when the connection of the qualities of sound with the sense-organ is cut off, there will be no difficulty in apprehending the qualities of sound by means of recollection.¹

Gangeśa Upādhyāya refutes the above view of the Mīmāṃsakas, in the following way—the qualities of loudness, dullness, etc., really belong to air and not to sound through which they are apprehended only,

Gangeśa Upādhyāya is of opinion that the qualities of loudness, dullness, etc., belong to air and not to sound

just as the qualities (e.g., dirt, etc.) belonging to a mirror appear to belong to the face. If it be so, a question can be raised that loudness and dullness, etc., being the qualities of air cannot be apprehended by the organ of hearing which is limited Ākāṣa. To this the answer is given that the auditory organ never apprehends

And the qualities are apprehended by the organ of touch (skin) present in the ear-cavity

these qualities, but we know that the organ of touch, which is the manifester of air, pervades the entire body and as such it is also present in the auditory organ. It is due to this organ

¹ Nyāyalilāvati pp 75 76

of touch that the qualities of dullness, loudness, etc., belonging to air are cognised.¹ Rucidatta Upādhyāya supplies an instance

Rucidatta supports the view of Gangeça.

here. He adds 'just as the organ of touch, present in the eye-ball or the visual organ, gives us the knowledge of smoke when the latter comes in contact with that sense-organ, similarly, the organ of touch apprehends loudness, etc., belonging to air when the air comes in contact with that organ.'²

Again, a question comes in: if it is due to the organ of touch that dullness, loudness, etc., belonging to air are

Further Gangeça holds that even the auditory organ can apprehend the qualities of air just as the visual organ and Manas apprehend the qualities of earth.

cognised, then, if the skin, that is, the touch sensation, present in the ear-cavity, be destroyed by leprosy, etc., there will be no apprehension of these qualities. The answer is that then we can say that even the auditory organ itself can apprehend these qualities of air; for we see that the organs of

visual perception and Manas being non-earthly organs (apārthivendriya) can very well apprehend the qualities of the earth. Similarly, the organ of hearing, not being an airy organ, can very well cognise the qualities of air.³

As regards the question of imposition, it is said that it is an obvious instance of imposition, just like the imposition of 'fair complexion' as expressed in the judgment—I am of fair complexion. Hence it is clear that sound cannot be a substance, as accepted by the Mīmāṃsakas.⁴

But there is another objection. It has been said above that sound is not a substance because it inheres in a single

¹ Cintāmaṇi, Qabda-Khaṇḍa. Published in the Pandit, Vol. VI, Old Series, 1872, page 282, col. 2 15–18.

² Rucidatta's Com. on the above. Published in the Pandit.

³ Cintāmaṇi, Qabda-Khaṇḍa, Pandit Ed., p. 283, col. 1²; and Rucidatta's Com. on the above.

⁴ Nyāyālilāvatī, p. 76⁷,

substance. Although this reason can disprove its being a substance, but it can very well, on the other hand, prove that sound is an action (*karman*). To this also the *Naiyāyikas* give an answer that it cannot be so, for all actions are objects of perception by the organ of vision while sound is never perceived by the eye. Moreover, an action does not produce a similar action, while sound does produce a similar sound. Again, action is found to exist in substances having colour while sound does not exist in such a substance.¹

Answer to the above objection Similarly, it can be proved that sound cannot be either the Generality (*Sāmānyā*), or the Inherence (*Samavāya*), or the

Sound cannot be either the Generality or the Inherence or the *Viçesa* or the *Abhāva*. *Viçesa*² For these categories do not possess a generality while sound does possess it. It cannot also be included under the seventh category—*Abhāva*—Non-existence, for sound has a positive character.

Thus by the method of exhaustion sound is proved to be a quality.³ *Cālikanātha Miçra*, a *Mimāṃsaka*, also supports the

Cālikanātha Miçra—*A Mi
mimāṃsaka*—supports the view
that sound is a quality
sound is a
Viçesa guna *Naiyāyika*-view and says that which is perceived by a single sense-organ is a quality, sound is cognised by a single organ of sense, that is, the auditory organ, hence it is a quality like colour, etc.⁴ It is not only an ordinary quality but a specific one.⁵

¹ *Candrakānta's Bhaṣya* on *Vai. Sū.*, II 2 24 p 116⁷⁻⁹ *Gujarati* Press Ed.

² *Jayanārāyaṇa's Vivṛti* on *Vai. Sū.* II 2 24
Nyāyakusumāñjali Prakaraṇa, pp 275-276¹ and 277².
Bibliotheca Indica Ed. and Bodhini; on the above p. 75³⁰

³ (i) *Prakarapapañcikā* p 145¹⁴⁻¹⁵
(ii) *Nyāyamuktāvali* pp 84¹¹-85¹ *Vindhegyarī Prasāda* Ed., Benares.

⁴ (i) *Kiranāvali* p 106¹³⁻¹⁶ *Vindhegyarī Prasāda* Ed., Benares.

(ii) एवं अन्ते यस्य देव एवं देवान् । एव यद्यपि विद्यमानः प्राप्ते विद्यमानः ॥८॥
(iii) *Bhaṣyapariścheda*, verses 90 and 91

The Vaiyākaraṇas hold sound as a quality also

a quality.¹

We have seen above that the Vaiyākaraṇas hold sound as a substance, but as it inheres in the Ākāṣa—a substance, it is also

What is the substratum of sound?

Sound is not a specific quality of Dik, Kāla, Manas and Ātman

The question here is : if sound is a quality, it must have a substratum to inhere in, and that substratum can but be a substance.² Now what that substance can be?

As sound is a specific quality (Viçesa-guṇa) it cannot have Dik, Kāla, and Manas as its substratum ; for these do not possess any specific quality ; and

also because sound is cognised by the auditory organ, while no quality belonging to Dik, Kāla and Manas is apprehended by the organ of hearing. Nor can it be the specific quality of the Ātman, because sound is apprehended by an external sense-organ unlike the specific qualities of the Ātman, just like colour which also is not a quality of the Ātman ; and moreover, sound can be known by another self, that is, it can be heard by more than one self ; it does not inhere in the Ātman, nor is it ever cognised together with the Ego (ahamkāra) as it is found in judgments expressed in forms like 'I am happy,' 'I am feeling pain,' etc. ; for all the qualities of the Ātman have a common substratum along with the Ego.

Similarly, it is proved that it is not a quality of either earth, or water, or air or fire. The reasons are : It cannot be

Sound is not a quality either of earth, or water, or air, or fire.

a specific quality like Touch (sparça) for being perceived (pratyakṣatvāt); it does not inherit the qualities of its cause ; it does not exist as long as its substratum exists ; and it is to be found

¹ *Vide* Mañjuśa, p. 218.

² (i) Nyāyamuktāvalī, p. 85^{1—2}, Vindh. Ed.

(ii) Indian Logic and Atomism—by Dr. Keith, pp. 229-230.

in places other than its substratum.¹ Hence it is proved by the method of exhaustion that sound is a specific quality of Ākāṣa.

V VARIOUS OTHER VIEWS ABOUT SOUND

'Sound is a quality of Ākāṣa. It is all-pervading and eternal, and it is liable to manifestation only'² This view is held by an old Mīmāṃsaka. According to this view,

Sound is an all pervading and eternal quality of Ākāṣa. It is only manifested—*Jarannasyayika* view
the air-waves set in motion by the impact move forward, until they reach the tympanum and manifest the sound already subsisting in the Ākāṣa inclosed in the ear-cavity.³

On the other hand, the Tāntric School holds that the ultimate principle is God Īśvara and as Čabda-Brahman inheres in it, Čabda becomes a quality

Sound is a quality—the Tāntric School.
The Sāṃkhya and the Vedāntins hold that sound is manifested and inheres in earth, water, fire and air and not in Ākāṣa

The Sāṃkhya along with the Vedāntins hold that sound does not inhere in the Ākāṣa but in earth, in water, in fire and also in air along with and in the same manner as odour, colour, etc., and is liable to manifestation only.⁴ Vācaspati Miśra explains it further. He says according to this view, sound subsists in all such substances as the cow, jar, etc., being a modification of the earth and other elemental substances, each of whom is the aggregate product of the subtle

¹ (i) Nyāyamuktāvali, pp 85-86

Ed (ii) Iṛaçastapāda Bhāṣya, p 58³⁻¹⁴ Vizianagram Sanskrit Series

(iii) Kandal; on the above

(iv) Kiraṇavali, pp 106-110

Nyāya Bhāṣya, II 2 13

Tatparyātikā, p 370¹⁷⁻¹⁹ Vizianagram Series Ed.

(i) Nyāya Bhāṣya on II 2. 13 Vizianagram Series Ed
(ii) Nyāyakoṭa, p 788 Foot note

elements produced out of the five Tanmātrās ; and also being a modification of Ahaṅkāra, it is all-pervading ; so that when the sound happens to appear in a suitable place, it modifies the auditory organ that happens to be close by and thus sound is apprehended.¹

Another Sāṁkhya view is that it is of the nature of the three gunas.

There is also another view attributed to the Sāṁkhya that sound is of the nature of the three *gunas*—Sattva, Rajas, and Tamas.²

There is another view held by the Svātantras that sound is produced in the drum, lute, etc., and as these are earthly objects, sound inheres in earth only.³ Raghudeva Nyāyālā-

The Svātantras hold that sound is a quality of the drum, etc., and hence inheres in the earth only. kāra in his commentary on the Padārthatattvanirūpaṇa or Padārthakhaṇḍana, as it is generally called, by Raghunātha Čiromāṇi, mentions this view as ‘*Pare tu*’ that is, ‘others, on the other hand.’ There he says that according to them sound is the quality of the drum, etc., and it is also supported by the usual usage—sound is (produced) in the drum. In other words, the material cause of sound is the drum.* Now a question arises : if the drum be the material cause, then its product—the sound of the drum—should continue to remain as long as the drum exists ; for the destruction of the drum is the cause of the destruction of the specific qualities of the drum. To this Rāmabhadra Sārvabhauma, in his commentary—the Padārthatattva-Vivecanaprakāṣṭa on the Padārthakhaṇḍana of Raghunātha Čiromāṇi, says that this objection is not tenable ; for the sound of the drum will be destroyed by

¹ *Tatparyākā*, pp. 307²⁷⁻²⁸-308¹.

² *Cloka Vārttika*, adhi. 6, verse 319, p. 811, Benares Ed.

(i) *Dinakarī* and *Rāmarudrī* on *Nyāyamuktāvalī* on *Bhāṣā-pariccheda*, verse 44, p. 370, Mylapore Ed.

(ii) *Siddhāntacandrodaya* by Čikrīṣṇa Dhūrjaṭī Dīkṣīta, quoted in the *Nyāyakoṇa*, p. 788, Foot-note, Second Ed.

* Raghudeva's Com. on the Padārthakhaṇḍana, p. 7²¹⁻²⁵. Reprint from the Pandit.

counter-qualities which destroy the other qualities of colour, etc., by heating process, and thus the difficulty is removed.¹ But there is one thing that can be said against the view. If sound be a quality of the drum, then by the *Samyukta-Samavāya-relation*, the sound should be perceived by the organ of vision also.

Padmanābha Miśra goes a step further and says that if sound be the quality of conch-shell, drum, etc., it will never

Padmanābha's criticism of the view of the Śrītantras.

be apprehended by the auditory organ. The reason for this is that the organ of hearing apprehends the qualities of other substances

by the relation of *Samyukta Samavāya*,

and as the auditory organ has no conjunction with the conch-shell which is at a distance from it and thus can have no *Samyukta-Samavāya* relation with sound, hence sound will not be cognised by the organ of hearing.²

The Bauddhas, on the other hand, hold that sound is produced by disturbances in the basic elemental substances, it does not subsist in anything, it is liable to production and destruction.³

There is another view held by the Ārhatas—the Jains—

The Ārhatas view of the sound

that sound is a product of subtle *sound-pud-*

galas. The sound when produced travels up to the ear-cavity and is thus cognised.⁴

The Vaiyākaranas are of opinion that the word or sound which is heard is the manifestation of different letters (Varnas)

¹ Padārthatattvavivecanaprakāśa, pp 84¹¹-85¹⁻¹¹ Reprint from the Pandit.

² Kiraṇāvali Bhāskara, p 129²²⁻²⁴ Barasat-Bhavana, Benares Ed

³ Nyāyabhaṣya, II 2 13

⁴ (i) अव्याकरणम् इति न्यायामन्तरालाद् एव स्वयम्भूते निष्ठाव गतिर्वा वेदानुशासने etc.—Nyāyamanjari, p 215²³⁻²⁴—217 Vizia San Series Ed

(ii) Čloka Vārttika adhi 6, verse 319 p 811

which constitute the sound or the word. These letters are eternal and have no succession. This eternal object is

The Vaiyākara-na view of the Sound-Sphoṭa-Vāda.

known as *Sphoṭa*. Although this *Sphoṭa* is one and eternal, yet like the lower generalities of

cowness, horsemanship, jarness, etc., it assumes various forms due to different upādhīs (conditions) as in the Nāda. This Nāda has succession; and if not then there will be a great confusion in deriving meaning from the sound; for instance, there will be no difference, if succession is not observed, between the words *dīna* and *nadī*. But it should be noted that this Nāda is not capable of bringing out any clear meaning. It is only helpful to lead us up to the *Sphoṭa* which really has the 'meaning.' This is also clear from the very meaning of the word *Sphoṭa*—'from which a meaning comes out.' There exists the relation of *implier* (abhvyañjaka) and the *implied* (abhvyanjya) between the Nāda and the *Sphoṭa*. The former is the *implier* while the latter is the *implied*. This Ultimate Principle is the Çabda-Brahman of the Vaiyākaraṇas wherein inheres the qualities.

The various forms or sub-divisions of *Sphoṭa*, due to different upādhīs, referred to above, are : Varṇa-Sphoṭa ; Pada-Sphoṭa ;

Varieties of Sphoṭa. Vāky-a-Sphoṭa ; Akhaṇḍa-Pada-Sphoṭa ; Akhaṇḍa-Vāky-a-Sphoṭa ; Varṇa-Jāti-Sphoṭa ; Pada-Jāti-Sphoṭa ; and Vāky-a-Jāti-Sphoṭa.

Kunda's view on the varieties of Sphoṭa.

But the Vaiyākaraṇas do not accept the validity of these except that of the Vāky-a-Sphoṭa.¹

Nāgeçā's view on the Sphoṭa.

Nāgeçā Bhāṭṭa points out that the Sphoṭa is the Nāda-aspect of the Madhyamā Vāk.²

¹ Vaiyākaraṇabhūṣāṇa, ch. on Sphoṭa-Nirūpaṇa, p. 295, Benares Ed.

² (i) Mañjūṣā, p. 183³⁻⁴.

(ii) Positive Sciences of the Hindus by Dr. Seal, p. 153, para. 1, 1915 Ed.

(iii) यद्यपि व्यञ्जका इनय उपायावेतोत्पाद्यमाना मिदा अपि शास्त्रश्यारात्मेनाथ्यसीधमानः शोतुः पूर्णः पूर्णः शोत्रमदेष्ट गच्छन्तो व्यक्तिस्तोदरूपं जातिस्तोदरूपं च शब्दनभिव्यक्तयन्तोरायते— Pradīpa.

Naiyāyikas
do not accept
Sphota Theory

It will not be out of point to mention here that the Naiyāyikas do not accept this Sphota theory of the Vaiyīkaranas.¹

Sound is identified with air—Cūkla Yajuh Pratiśākhya view

In the Cūkla-Yajuh-Pratiśākhya it is said that sound is identical with air, that is, sound is the quality of air and as there is no distinction between quality and the qualified, sound is described as *that*, that is, the air itself. The process is that by the effort of the person within himself the air manifests itself as sound² in the form of 'ka,' etc.³

Sound is the manifestation of air in the view of the Sangitaratnakara.

The process of sound production is somewhat different in the Sangitaratnakara. It is said there—when the Atman desires to speak, it moves the Manas, which in its turn inflames the fire of the body and that fire moves the air, which remains in the Brahmagranthis,⁴ and it moves up and manifests itself as sound in the navel, heart, larynx, cranium, and mouth.⁵ Thus according to the Sangitaratnakara

¹ Upaskāra on Vai SU., II 221

² (i) उब्बता—भास्यम् (Ubbata Bhāṣya) सहस्रा तु च—Cūkla-Yajuh Pratiśākhya I 7 9 वृषभग्रन्थिं वा वृषविहरयुक्तं—Ubbata Bhāṣya on Sūtra 13 Ibid Benares Ed

(ii) पात्रा दुद्धा क्लोशवाणि नभो दुद्धो विषयः ।
नम वापि प्रधारणि व देवयति चादत् ।

पात्रत्वात् परमात्मा वायवति रवर्—Paniniya Čikitsa quoted in the Com on the Vakyā in Mañjuśī and in the Foot-note on the Yajuh Pratiśākhya, I 3

(iii) वायो वस्त्रं इतिविषये—Vākyā, I 108 Mañjuśī 5, p 184

(iv) मनस्त्रियं प्रसादेन वक्तुत्वाद्यतिप्राप्तं ।
स्वानेत्रविषये वायु वायवति मतिविषये—Vākyā, I 109

* नम वायवाक्यवदीत वायवद्यतिप्राप्तं ।

स्वानेत्रविषये वायवद्यतिप्राप्तं दुर्लभ—Vākyā, I 110

* Catrakallinātha's Com on the Sangitaratnakara, ch I verse 1, Anandīcāra Ed

* वाया विषयवाते हि वाय विषये वाय ।
देवर्ष विषयाद्यति व देवयति चादत् ।

अस्त्रियविषयं वाय वायवाद्यतिप्राप्ते वाय ।

भास्यम् वायवाद्यतिप्राप्ते वायविषये वाय—Sangitaratnakara, ch. I sec. 3

verses 3-4

representing the Science of Music, sound is the manifestation of air. Pāṇiniya-Çiksā also holds nearly the same view.¹

Effort of Īçvara makes vibration appear in the form of Sound

Some again hold that Īçvara by His Second Will (Sañkalpa) turns Himself into Eternal Vacuum (chidra) and that becomes Ākāça. In that Ākāça by another Effort of Īçvara there appears, together with the velocity of air, a vibration in the form of sound.²

A similar idea is held by the Vedāntins. They are of opinion that from Brahman in the form of Ākāça a subtle air, otherwise known as Sparça-Tanmātrā, comes out. It possesses a quality, through its cause, namely, sound and also the touch sensation.³

Again, some identify sound with atoms. It is said that these sound-atoms,⁴ because of their various capacities, possess the state (Vṛtti) of producing various effects by their multifarious combinations, and inherent potency being manifested by efforts, the sound-atoms collect together and appear as sound in which form it appears before us; just as small pieces of clouds collecting together appear as cloud in the sky.⁵

¹ *Vide Supra*, Foot-note 2 (ii). This view has been criticised by Çālikanātha in his Prakaraṇapañcikā, p. 163²², etc.

² (i) Durbalacārya's Com. on Mañjūṣā, p. 184¹⁵⁻¹⁸.

(ii) तस्मिन् विद्ये ग्रन्थावत् चाचारुः—Harivāṁśa, quoted by Durbalacārya on Mañjūṣā, p. 184.

³ (i) Durbalacārya's Com. on Mañjūṣā, p. 184²¹⁻²³,

(ii) *Vide* Mahābhāṣya on Sūtra ग्राहणोपयोगे and Pradīpa thereon.

⁴ Nāgega means by atom (वृहु) here the ग्रन्थमात्रपत्तान्—Mañjūṣā, p. 184⁷⁻⁸.

⁵ (i) ग्रयवं शर्वगत्तिरात् भेदमनग्न्यद्वत्यः ।
दायातपत्तमः ग्रन्थभावेन परियामिन् ॥
स्वगत्ती व्यदयमानारा प्रयत्नेन समीकृताः ।
समाजीय प्रयोगस्ते ग्रन्थात्मा, परनायरः ॥—Vākyapadiya, I, 111-112,

On the other hand, some are of opinion that consciousness (ज्ञान) appears as sound. The process is thus explained—the inner Sound is the manifestation of consciousness consciousness existing in the form of subtle Vāk manifests itself as sound. It first appears as Manas, which, when heated there, enters into the vital air (Prāna-Vāyu) and then comes out. That is, the air becomes the support of the inner faculty (अन्तःकरणतात्त्व) and when it is helped by the inner fire, it appears as sound. The Prāna owing to that heat modifies itself by means of various Āratis, that is, dhvani, into so many letters. Thus ultimately consciousness appears, through this long process, as sound.¹

The other view is that the sound (dhvani), which is in

Sound is the manifestation of the subtle and ever moving dhvani constant motion like the air and which is not cognised everywhere, because of its subtleties, manifests itself in the ear by the various causes of manifestation.²

Some read here अवाक्ष (cf. Mahājūṣā) for अवाक्ष and this reading has been commented upon also by some but the reading as quoted above seems to be far better.

(ii) Compare this with विद्यत गम्भाराम्ब etc *Ide Supra*, page 241, Foot note 1 (v)

¹ (i) एवेनामात्मकं इति शूद्रवाचानम् लिपत् ।
प्रथमे सदस्य सदस्य इष्ट्वा तेऽन्तरेन लिपते ॥
उपर्योगं भावानाम्बृं तेजाः प्राक्षयन्ते ।
वाकुभाविदप्ति मात्रमधारी भूमीयते ॥
प्रत्यक्षकरपत्तेऽप्तव्यं वाकुभावयता यतः ।
तदुपर्यं उत्तराविश्वस्तेजान्तरेन लिपते ॥
विभूषय वशनिनो अन्तर्दीप्तं दुलित्वै प्रविहिते ।
मात्रो वाक्षाननिभूषयं वर्षेष्वदोत्तरादेते—Vākyā I 113—116

(ii) आवेद्यूनः इत्यत्त्वं वस्त्रात्मापात्तिरिप्तते—*Ibid* I 108

(iii) अवोतिवक्षानामि भवति—Mahābhāṣya अवोतिवक्षानामि व्याकाशहृष्टं अवोतिवक्षानामि भवति—
वस्त्रात्मकं वाकुभावपत्तेऽप्तव्यावाचानं कृतत तत्त्वेतामायामानामि भित्तामि निष्ठाप्तद्वप्तामायाद्वप्तामायामि
वस्त्रात्मकं वाकुभावपत्तेऽप्तव्यावाचानं कृतत तत्त्वेतामायामानामि भित्तामि निष्ठाप्तद्वप्तामायाद्वप्तामायामि
the Vāhabhāṣya and *vide* Uddyota upon the same
प्रत्यक्षवित्तव्यं वस्त्रं शूद्रवाचानोपत्तव्यते ;
भावानाम्बृं तु वस्त्रात्मापात्तिरिप्तते—Vākyapadīya I 117

Again, sound, which has as its seat the Prāṇa and the Buddhi (Intellect), being manifested by the potencies of Prāṇa and Buddhi, makes the meaning clear. It appears as non-eternal sound in various forms due to the variety of the manifesting places.¹

Sound is the manifestation of the potencies of Prāṇa and Buddhi.

Another view is that the entire universe, that is, the objects of the universe have for their support the sound. That is, it is the Cakti (energy) of the sound (wherein inheres the entire universe in its subtlest form) which manifests itself and appears as different kinds of objects. Thus it comes to this: whatever is perceived is Vāk; whatever is uttered is Vāk; the sound itself is the universe in its manifold appearance.²

Some are of opinion, specially the followers of the Navya School of Nyāya, that Īśvara, instead of being an instrumental (nimitta) cause of sound, is the material (Sama-vāyi) cause. Here by Īśvara they mean Paramātman and not Jīvātman; for in the first place, there is no proof to say so; even

Sound is an attribute of Īśvara, who is its material cause.

¹ तस्य प्राये च या गुक्तिर्थां च बुद्धौ व्यवस्थिता ।
विवर्तनाना स्यानेत्रुं सिद्धा नेत्रं प्रपश्यते—*Ibid.*, I. 118, and *vide* also Puṇya rāja's Com. on it.

² (i) शब्देवाक्षांश्चित्ता ग्रस्तिविश्वस्यात् निवन्ध्यनो ।

यत्तेवः प्रतिभास्यां भेद्यत्पः प्रतीयते—*Vākyā*, I. 119.

(ii) वागेव प्रकृतिः परा—*Tai. Saṁhitā*, 6. 4. 7. 3, quoted in the Foot-note of the *Mahābhāṣya*, pp. 805-806, *Bibliotheca Ed.*

(iii) वागेवादेवं परयति वाग् व्रयोति वगेवादेवं उभिहितं सन्तजोति ।

वाचैव विद्युं वहुरूपं निगद्युं तदेतदेकं प्रविभव्योपभुद्यत्—quoted by Punyarāja in his Com. on *Vākyā*, I. 119.

शब्दस्य परिलामोनियानामायद्विदो विदुः ।

इन्दोभ्य एव प्रयत्नमेतद्विद्यं व्यपर्तत—*Ibid.*, I. 121, and 130—133 along with Punyarāja's Com.

(iv) पागेव विश्वा भुवनानि जडे वाच एतत्सर्वमनुत यज्ञ नर्त्यत्—*R̄gveda*, quoted in *Ibid.*

(v) विभव्य वहुधालान वच्छन्दस्यः प्रजापतिः ।

दद्वैनयतीमिर्मात्वामिर्वेदुषीय विवेग तत् ॥

शान्दी वाग् मूर्यमोपेषु पुरुषेषु व्यवस्थिता ॥—quoted in Punyarāja's Com. on *Vākyā*, I. 121.

then if it be urged, then it can be said that just as Jivātman being the material cause of pleasure and pain, we say 'I am happy,' etc., similarly, we would have to say 'I possess sound.' Again, like pleasure, pain, desire, etc., sound also will be apprehended by the instrumentality of the Manas. That is to say, even when the ear-cavity be destroyed, sound will be heard, but this seems to be against the reality. They go even so far as to say that the ear-cavity is not different from Īcvara under a certain limitation.¹ This view makes sound one of the attributes of Īcvara.

It can be suggested that sound is a quality of Dik, for, as supported by Kumārila Bhaṭṭa and others, according to the

Sound is a quality of Dik as the ear-cavity is identified with it Vedas, the auditory organ is described to be a limited Dik. Now the organ of hearing, as a limited Dik, apprehends sound, which is its quality. Dik being all-pervading and eternal like the Ākāṣa, there will be no difficulty in the production or manifestation of sound anywhere.²

This view has been criticised by Jayanta Bhaṭṭa. He says that it is a great self-conceit to consider Dik as an ear-

Jayanta Bhat's criticism of the above cavity, and moreover, the organs of sense are being proved material (bhautika) while Dik being an incorporeal substance (amūrtta), can

¹ (i) Padārthatattvanirūpa, pp. 3-10. Reprint from the Pandit

(ii) Dīnakarī, Rāmarudri and Prabhā on the Nyāya muktāvalī on the Bhāṣapariccheda stanza 43, p. 370. Mysore Ed.

(iii) Nyāyakoṇa p. 819

* (i) यदि इवाच वस्तु दिक्षा दीक्षा नन्ति — Cīloka-varttika, ch. on sound

verses 150-154 quoted by Jayanta Bhaṭṭa also in the Nyāyamanjari p. 226

(ii) अ एतु दिक्षा दीक्षा दीक्षा दीक्षा नन्ति — Padārthatanmāla, p. 26. Reprint from the Pandit

(iii) Bhaṭṭa Cintāmaṇi p. 11¹⁷ and Cīloka-varttika, nūḍga etc. Ibid p. 20¹⁷

never be an organ of sense. And again, the Vedic Text which is the basis of this view, occurs in a different context and means quite a different thing. Thus the Çruti says, "may the eye go to the Sun, the ear to the Dik, and the vital-air to the Antarikṣa." Here the vital-air, although of the nature of air, is said to go to the Antarikṣa with which the vital-air is not connected. Therefore, even if it is said that the ear may go to the Dik, it cannot be said that the Dik is the ear-cavity.¹

These are the various views about sound. They have been criticised by different schools from their own point of view.² The prominent leaders of the views are: the Mīmāṃsakas, the Vaiyākaraṇas and the Naiyāyikas.

VI. THE ETERNITY AND NON-ETERNITY OF SOUND.

Having discussed the place of sound under the various categories according to the multifarious views, we now proceed to discuss another important aspect of it, that is, whether sound is eternal or non-eternal.

As before the Mīmāṃsakas of both the schools—Bhaṭṭa and Prabhākara—take a very prominent part here also. Cālikanātha Miśra following Prabhākara's view says, if sound were destroyed just after its production, it would be impossible to determine the true natural connotation of the words, on the basis of the use of the experienced people; but as a matter of fact we know the meaning of the words by marking their repeated use among the old people. This fact would be inexplicable if we were to accept the non-

Prabhākara is of opinion that without the eternity of sound knowledge is impossible

¹ दिशां कार्यन्तरान्तेषामादगच्छपरत्ततः ।

आहेऽस्त्रियकागामे दिश्च व्यवोदक्तपत्तये, etc.—Nyāyamanjari, p. 226⁹⁻¹⁰.

² Jayanta Bhaṭṭa summarises the views, he has criticised, in a fine couplet : निषाविदस्तु पत्तनामक्तेव शब्दनापत्तते सदृशं लक्षणमतीतेः । प्रश्नेन्नतप्रश्नित्वा दृग्नपर्युदाननीया च वाक्यवद्या ज्ञापि वारजीयाः, etc.—Nyāyamanjari, p. 217.

eternal character of sound. For instance, each time the word will appear a quite new one, as if it has been uttered for the first time and never before, and will give no sense (to a man who is ignorant of the meaning of the word), and until the words afford my meaning, they cannot be regarded as a means of right knowledge. Therefore, if a man wishes to establish the *prīmāṇya* of words, that is, if he thinks to carry on his usage by having words as a means of right knowledge, the eternity of sound must be accepted, as it has to fulfil some purpose.¹

Further it is urged that it must be eternal, because its pronunciation is made for the sake of conveying certain thoughts to another and this will be impossible if sound were not eternal, for it would not continue till the hearer, for whom it is meant, understands the meaning.²

Ideas can never
be interchanged
if sound were
non-eternal

Again, the above view is supported by their being everywhere simultaneous in the recognition of it by so many hearers. For example, when the word cow is uttered, many persons recognise the word

Simultaneity of cognition of words also supports the above view

and it is applied to all cows simultaneously.³ Then again it is said that by the absence of number, sound is proved eternal, for example, when the word 'cow' is uttered eight times, we say, 'the word cow is uttered eight times' but not 'eight words of the form cow are uttered'. Moreover, there is another reason to support the view. We do not find any cause to

No cause is found to destroy sound

destroy it, as we find in the case of a cloth.

That is, as soon as we see a new cloth, we

¹ (i) *Prakaranapañcikā* ch. IX, p. 161 ***

(ii) *Prabhākara School of Purva Mīmāṃsā* p. 58

Jaiminīya Sūtra and *Cāvara Bhāṣya* I 1 18 Chowkh Ed

² *Ibid* I 1 19

³ *Ibid* I 1 20

feel assured that it will be destroyed because it has a colour and also because it, being produced by the conjunction of threads, will be destroyed as soon as that conjunction or the thread itself

^{Qruti also supports its} is destroyed.¹ Finally, to put the seal upon the evidence of sound's eternity Çabara quotes a Çruti also to this effect.²

Besides these the Mīmāṃsakas of the Prabhākara School say that 'sound is eternal, because it inheres in the Ākāṣa

Some more arguments in favour of sound's eternity by Kūmarila and Prabhākara.

only, just as the dimension of the Ākāṣa'; or 'because of the force of a Recognition (Pratyabhijñā) in the form—it is the very letter 'ga' which was uttered by Rāma yesterday, and is being uttered by Cyāma to-day.' There exists a perfect identity between the two sounds. On the other hand, the Bhaṭṭa School says, 'it is eternal, because it is a substance which does not melt, or which has no touch, like the Ātman.'³

It is not only that the Mīmāṃsakas are in favour of the eternity of sound but the School of Vyākaraṇa also supports it.

Vyākaraṇa and Taittariya-Saṃhitā support the view.

It holds that letters are eternal, because they are *dhvanya letters*, like Sphoṭa. Taittariya Saṃhitā also holds the same view. It says that there are two kinds of Çabda: One

is a product which is used for our ordinary usages and the other is the fount of all such usages, devoid of succession and so on.⁴

Then there remains the question—If the word is eternal, why is it not always present in our consciousness? The answer to this is: though the word is ever present, yet, in order that it may be cognised by us, it stands in need of a certain

¹ Ibid., I. 1. 21.

² Ibid., I. 1. 23. The Çruti runs thus—वाचा विष्णनित्येति.

³ (i) Nyāyalilāvatī, p. 75¹⁷. (ii) Nyāyasiddhāntamañjarī of Jānakīnātha, quoted in the Nyāyakoṭa, p. 792.

⁴ Taittariya Saṃhitā, 6. 4. 7. 3, quoted in the Foot-note of the Mahābhāṣya, pp. 805-806, Bibliotheca Indica Ed.

auxiliary agency that manifests it, or makes it cognisable,
 Sound is manifest
 fested and not
 caused—Mimamsa
 view forth by the man who pronounces the word.
 The Naiviyikas regard this effort as the *Cause* of the word, bringing it into existence, but Prabhakara regards it as a *force or agency*¹ that serves to manifest to our perception the word that is already in existence. And as these efforts may be many, there need be no incongruity in the same word being pronounced and heard by several people, wherever the manifestive agency is present, the word will be heard, if there are many men putting forth an effort for pronouncing a word, it is only natural that there should be manifestations of the word in consciousness, that it is the same word that is cognised in each of these cases is proved by our direct cognition of all of them as one and the same, and this is another reason for regarding sound as eternal.²

From what we have said it is clear that there is not only one sound but many. But Uddyotakara introduces a quite

Uddyotakara's
 criticism of the
 view that there
 is only one
 sound and not
 many

different view held by the old Mimamsakas.³ They hold, says Uddyotakara, that there is only one sound. To this Uddyotakara replies that in that case every sound should be heard by

¹ Nyaya Bhasya II 2 32-34.

(i) व्याप्रवद्यते व्याप्तयति एव चक्षते—Castrad pīka I 1 6 50 निर्मयसागरा Ed

(ii) विभेदवद्यते व्याप्तयति एव चक्षते—Cābara Bhaṣya, I 1 6 and 12

² (i) Prabhakara School of Purva Mimamsa, p 59¹⁻²²

(ii) Vide Prakaranapadicika, pp 162 163

(iii) Cābara Bhaṣya I 1 13 and 15

For other references of this Section vide Jaiminiya Sutra and Cābara Bhaṣya, I 1 6-26 Castrad pīka on the above Nyāyamāṇjarī, pp 203-209 Āloka Vārtika—the whole of the 6th Adhikarana of Nyāyasūtra with Viśayāyana Bhaṣya, II 2 13-34 Vaīcēśaka Sūtra with the Commentaries, II 2 25-37

* Vide Tātparyatīkā, p 310¹

all persons. To this again : the Mīmāṃsakas say, what we mean is this—that ‘we do not hold that every sound produces a number of other sounds, but that there is only one sound and it pervades over the entire Ākāṣa, like its dimension;’ and this sound is heard only when it is manifested by the Conjunction and Disjunction, just as a jar, etc., placed in a room is apprehended, when manifested by the Conjunction of the lamp-light.’ This is also rejected by the Naiyāyikas on the ground that if it were so then every sound should be heard by all men. They go on saying that even if the Mīmāṃsakas mean that a single sound, pervading over the entire Ākāṣa, becomes manifested by Conjunction and thus brings about the cognitions of the thing (expressed by that sound) to the person possessing the auditory organ, there will be the same difficulty that every sound thus manifested will bring about cognition to all persons having the organ of hearing. But this does not actually happen ; therefore, the arguments of the Mīmāṃsakas are merely fanciful.²

There are several views regarding the manifestation of sound. Some hold that air is the manifester. That is, when air-current reaches the Ākāṣa in the form of our ear-cavity, the sound, subsisting in it, becomes manifested

Views about the manifestation of sound. and thereby becomes audible.³ Some, again, are of opinion that the manifester

of sound is not air or air-currents, but a particular quality belonging to air called *Nāda*.⁴ The third view seems to be that sound is manifested by

¹ *Tatparyāṭikā*, p. 310¹⁻⁷.

² *Nyāya-Vārttika*, pp. 286²⁷—287¹. The view that there is only one sound was also anticipated by Padmanābha Miśra—*vide Kirāṇavali-Bhāskara*, p. 132⁴⁻⁵.

³ *Nyāya-Vārttika*, p. 289³⁻⁵, Benares Ed.

⁴ *Ibid.*, p. 289²¹⁻²².

the Conjunction and Disjunction of m¹. All these views have been criticised by Uddyotikara and Vīcaspati Miśra.²

According to the Naiyāyikas and others, on the other hand, sound is non-eternal, because it has a cause (ādi), because

Some of the arguments in favour of the non-eternity of sound by the Naiyāyikas and others

it is apprehended through a sense organ, and because it is conceived and spoken of as a product.³ Moreover, we find there is a difference of property between sound and things that are eternal. The most obvious reason for

this seems to be this—that sound is subject to destruction while eternal things are not so. Again, it cannot be taken to be eternal on the ground that it is not caused but is manifested, for the manifestation will entail a defect. The defect will arise that in each case an invariable relation of the revealer and the revealed will have to be admitted in respect of things co-existent and capable of being perceived by the same sense. But the invariable relationship of the revealer and the revealed is nowhere observed of such things. If it be not assumed here, then it will follow that on the manifestation of one letter, say, 'Ka,' all the letters will become manifest. The rejoinder that an invariable relation of the revealer and the revealed is in fact observed to obtain among the characteristic of being existent, the characteristic of being a man, and the characteristic of being a Brāhmaṇi, which are also co-extensive and are revealed by their individual difference, situation and origin, is invalid. For they lack in being co-extensive inasmuch as the extension of the characteristic of being a man, or of the characteristic of being a Brāhmaṇi, is not so large as that of the characteristic of being existent.⁴

¹ Naiyāya Vārtika p. 298 22-23

² Ibid. p. 289 and Tātparyatīkā, p. 312²⁻¹³ Vizianagram Sams. Series EJ

³ Naiyāya Sūtra, II 2 13

⁴ (i) Upaskāra (from the trans. of Vandalāl Sūhā) on the Vai Su., II 2 30

Further it can be argued that sound is a product, for in the case of it, we see that the effort is made to utter a sound.¹

Sound is non-
eternal for an
effort is made to
utter it.

Again, sound is non-eternal because it possesses transitoriness, for beyond a moment, it is no longer perceived.²

Moreover, we find that there is an uncontradicted usage in the form 'make a

It is supported by an uncontradicted usage—'make a sound.'

sound,' 'do not make a sound (noise),' etc.

This making of sound shows that it is non-eternal like anything, which is thus an object

of making.³ Again, we see that a sound is simultaneously heard in various places. This fact becomes impossible if there

Also because it is heard simultaneously in many places

be only one eternal sound. An eternal entity

without any special characteristic (*Viçesa*) cannot possess this sort of maniness ; while on

the other hand, we find that a product can find place simultaneously in many places.⁴

Lastly, we see that sound is non-

It has non-eternal character is also proved by the fact that there is an augmentation of it.

eternal because by a multitude of utterers of sound there is an augmentation of it. This

cannot be the case of manifestation, for in

that case, there should be no difference in the

manifested thing, whether there be many manifesters or a single manifester ; while it is clear here that every man out of a multitude produces only a part of sound and thus the effort of the entire multitude makes one complete sound.⁵

There are other proofs also to justify sound's non-eternal character. The *Naiyāyikas* go on saying that there is no

It is so, as it has the qualities of production and destruction.

proof to prove its eternity ; and moreover, it possesses the qualities of production and destruction, which are quite antagonistic to its

(ii) *Nyāya-Kusumāñjali-Bodhinī*, p. 65. *Sarasvatī-Bhavana Text Series*, Benares Ed.

¹ *Jaiminiya Sūtra* and *Çabara Bhāṣya*, I. 1. 6.

² *Ibid.*, I. 1. 7.

³ *Ibid.*, I. 1. 8.

⁴ *Ibid.*, I. 1. 9.

⁵ *Ibid.*, I. 1. 11.

being eternal. Moreover, it has a cause and that which has a cause cannot be eternal.¹ This we cannot deny, argue the Nuyāyikas, on the ground that it is not produced but is only manifested by certain manifester, for if it has a manifestor, why all the words are not manifested at the same moment? For we know that a single revealer (*abhiṣayañjaka*) manifests at a time all such things which co-exist and are perceivable by the same organ of sense, just as we see that a jar, a cloth, a table, etc., which are the objects of perception through the same sense-organ become manifested when brought before a light, which is the single revealer. So is the case with the words and letters. And again, it can be said that sound, being the specific quality of Ākāṣa which is everywhere present, must be found to appear everywhere, whenever it is manifested in a place.² And moreover, the argument brought forward by the Mīmāṃsakas is vitiated with the fallacy of *Sāndigdha*

The inherent qualities of sound show that it is non-eternal (Sādhyaśūbhāvavādavritti, i.e., that Hetu is known as such which exists where the Sādhya —the thing to be proved—is absent) That sound possesses the qualities of loudness and dullness also shows that it cannot be eternal, for these inherent qualities are of contrary characters and as such must have different substratum.

These are the arguments in support of the two views. We must bear in mind that the Mīmāṃsakas have to support the

Necessity of sound's eternity for the Mīmāṃsakas most vital problem of their philosophy—the self-sufficiency of the *Veda*, by proving the eternity of sound. The reason is that if sound were non-eternal, the validity of the word and the verbal cognition would be, not something inherent in the word itself, but due to the trustworthy character of the person pronouncing the word, and thus as the Mīmāṃsakas

¹ *Vaiśāṅga Vivṛti* II 2 2, Gujarati Press Ltd.

² *Tatparyatāka* p. 310 19-20

³ *Ibid.* pp. 312 313

deny any personal agency in connection with the composition of the Veda, there would, *ipso facto*, be no validity in the Veda itself. Nor can the Mīmāṃsakas accept the Naiyāyika's view, by which the denotativeness of words is created and fixed by 'conventions' among people who introduce, and make use of, the words for the first time, according to the Naiyāyikas created by God Himself. This view necessitates the postulating of a God as the originator of all words, and hence also of the Veda; and this militates against the Mīmāṃsā Doctrine of the Self-sufficiency of the Veda, which must be independent of all personal agency.¹

It will not be out of place to mention here the view of one of the greatest Naiyāyikas—Udayanācārya—upon this view of

Udayanā-
carya's view
about the self-
sufficiency of
the Veda.

be out of place to mention here the view of one Kaiyāyikas—Udayanācārya—upon this view of the Mīmāṁsakas. He says that when we have proved that words are not immaculate self-sufficient entities, we can regard the Veda as the ‘word of a reliable person,’ and hence

an Instrument of Right Cognition. Otherwise, if the Veda were eternal, it would be open to this suspicion that it may not be reliable; as no one knows when and by whom it was propounded; and in ordinary usage, all such words, as cannot have their source traced are regarded as of doubtful veracity.²

VII. OTHER CHARACTERISTICS OF SOUND.

The utility of articulate sound consists generally in conveying one's ideas to others. Sometimes a visible and

1 (G) Panchadasi: School of Pūrvā Mimāṃsā p. 55 ३० — ३६ १—१३.

(ii) Prabhakara School of Purva Mimamsa p. 37.

¹⁻² द्वारा उत्तराधिकारी नामक व्यवस्था में विभिन्न व्यवस्थाएँ देखी जाती हैं। अन्यथा व्यवस्थाएँ व्यापक रूप से विभिन्न व्यवस्थाएँ देखी जाती हैं। अत इनका नाम
नाम नहीं बल्कि व्यवस्थाएँ—Nyaya-Varttika-Tatparya-Bhāṣyānudhī, p. 230
11., 1-231 1-2, M. lent by Dr. Jha. Vide also Foot Note of Dr.
S. K. Translation of the Nyaya Bhāṣya and Varttika Vol. II., p. 317.

immediate result (*drstaphala*) is also found to issue from the utility of repetition of certain sounds, namely, mantras, sound which help, for instance, in retarding the circulation of poison in case of snake-bites, etc., and the invisible result is said to follow from certain vows (*Safikalpa*).¹ Thus sort of vow is infallible and effective, if the person making the vow really possesses higher spiritual powers.² Not only this, but the orthodox opinion is that if a single word is thoroughly understood and correctly used, it will fulfil all the desires of the person knowing and using it, in this world as well as in the world hereafter.³

For the sake of thorough apprehension of the characteristics of sound, we have summed them up here. Sound is heard

*Summary of
the various
characteristics
of sound.*

not only on the spot where it is produced, but even farther off. It is because of this that there appears a difference between far and near sounds.⁴ It does not extend over the whole of its substratum nor does it exist after it has reached the ear.⁵ It is a quality inherent in a substance having no limitation.⁶ It is to be apprehended by an external sense-organ.⁷ It is momentary in character.⁸ Some are of opinion that it exists for two moments only,⁹ while others say that it remains for three moments. Sound is produced in that *Ākāṣa* only where air is present.¹⁰ The *Mīmāṃsakas* suggest that it is all-pervading.¹¹

¹ *Vakyapadiya*, I 140

Consult *Bhavarbhūti's Uttaracarita*— अथवा दुष्प्रदाना वर्णविद्युत्पादि-

I adde एव द्वयम् दृष्टु भूष्टु स्वयं सेवे च यज्ञसुष्टुप्ति ।

² *Praçastapāda Bhaṣya*, p 58 Vizianagram Sans. Series Ed

(a) *Kiranāvali*, p 138 *Vindheśwari Prasad's Benares Ed*

(ii) *Praçastapāda Bhaṣya* and *Kandah*, p 102

Ibid., p 9, 10

³ Ibid. p 96 11

⁴ Ibid. p 278¹²

⁵ *Padārtha Dipikā* of Kundal Bhatta, p 39

⁶ *Kiranāvali*, p 139

⁷ *Padārtha Dipikā* p 33

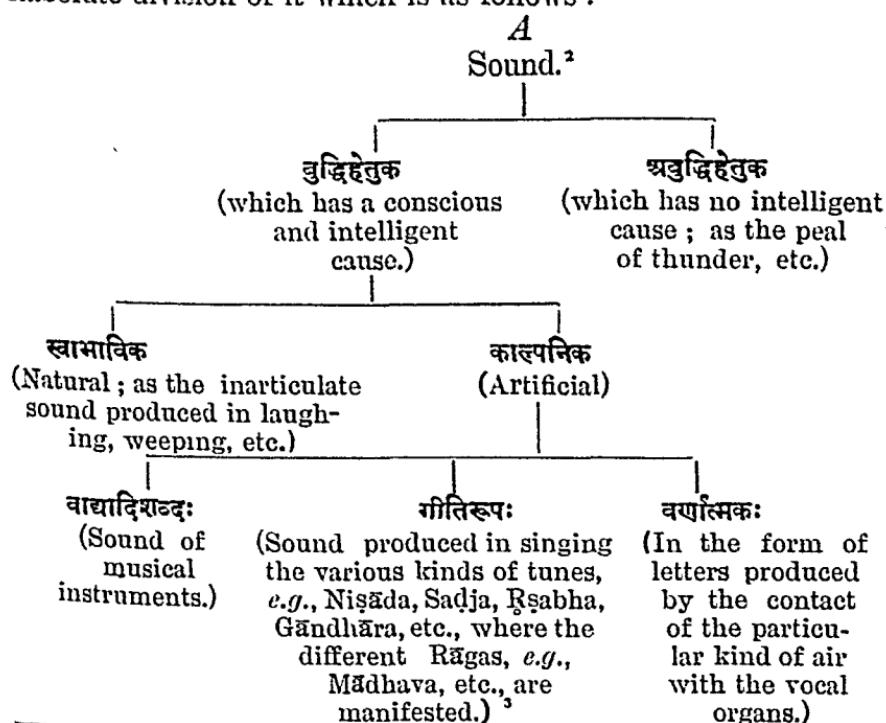
Although sound is a specific quality of Ākāṣa, it has some similarity with the category of Karman (action). Both of

Similarity of Sound with Karman. these exist in a single substance and have short duration. But as regards the latter, it is held that Karman exists for *four moments*

and is destroyed in the fifth, while sound remains only for *two moments* and is destroyed in the third. But Keçava Miçra is of opinion that sound, like Karman and Buddhi, exists for three moments.¹

VIII. SUB-DIVISIONS OF SOUND.

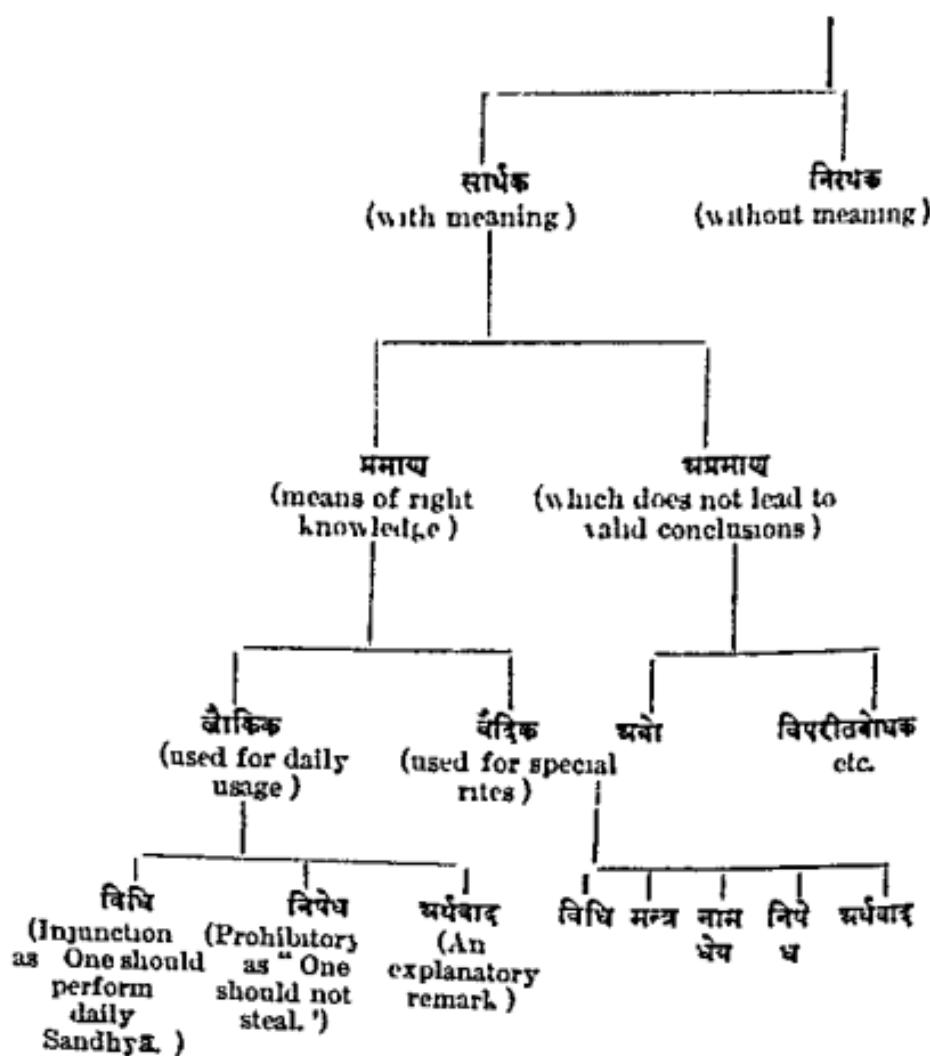
Having thus discussed the nature of sound we now proceed to point out its sub-divisions and varieties. Even here we find multifarious opinions. In the Vācaspatya we find an elaborate division of it which is as follows :



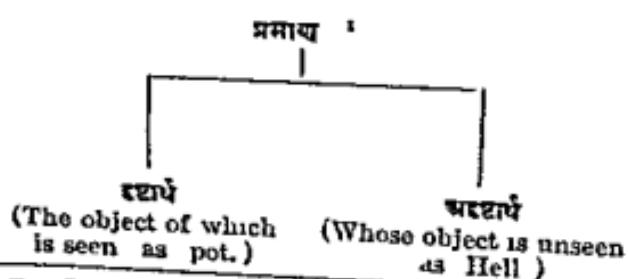
¹ Tarkabhāṣā, p. 138⁷⁻⁸. Reprint from the Pandit 1901 Ed.

² Nyāyakoça, pp. 788-789 ; Tarkasangraha Notes, edited by Bodas and Athaley, Bombay Sanskrit Series Ed., p. 171.

Nyāyakoça, Foot-note under Çruti, pages 817-818.



Or this प्रमाण may be again sub-divided as follows —



¹ Nyāya Sūtra, I 1.8

B.
Sound.

ध्वन्यात्मकः

(Inarticulate ; as the sound
of drum, etc.)

वर्णात्मकः

(Articulate ; as the various kinds of
human languages, *i.e.*, by which
some sense is revealed.¹)

संयोगज

Produced by contact
or Conjunction; just
as when a stick is
brought in contact
with a drum, their
Conjunction pro-
duces an inarticu-
late sound. Or by
the Conjunction of
the particular air
with the vocal-or-
gans when their
Conjunction pro-
duces articulate
sound.

विभागज

Produced by Dis-
junction ; just as
when a bamboo is
divided into two
parts a kind of inar-
ticulate 'caṭa, caṭa'
sound is produced
out of the disjoin-
ing of the two
halves of the bam-
boo piece. Or when
a sound which is
articulate is uttered
by the opening (dis-
joining) of the two
lips.

शब्दज

Produced by a sound ;
just as we have in the
case of the second or
third or fourth sound
after which it is des-
troyed.

IX. PRODUCTION AND PROPAGATION OF SOUND.

We have seen above that sound is either articulate or inarticulate. According to this division, there is difference in

Process of the articulat sound- production its production and propagation also. As for the articulate sound the process is this—from the contact of the Manas with the Ātman influenced by the remembrance of the letter-sounds heard before, there arises a

¹ Nyāya Bhāṣya, I. 1.3., p. 10", Viz. Sans. Series Ed.

desire to pronounce similar sound, then follows the effort on the part of the man, and by the instrumentality of this effort (which serves as the instrumental cause) as effecting the contact of the Ātman and Vāyu (which contact serves as the asamavāyi-kārana), there is produced a certain action or motion in the Vāyu within the abdomen (Kausthya-Vāyu), and thus air moving upwards strikes such sound-producing points in the body as the heart, the larynx, the palate, etc., then by the instrumentality of the contact of the Vāyu with these points, as effecting the contact of Ākāṣa with the points (which serves as the asamavāyi-kārana) there is produced the articulate sound.

As for the other, when the stick strikes the drum, the force of the stroke effecting the contact of the drum and the

Production of the articulate sound by means of Conjunction Ākāṣa, the sound is produced from this contact, where the contact of the drum and the Ākāṣa serves as the asamavāyi-kārana, the drumstick-contact and the force of the stick serve as the instrumental cause.¹

Sound is also produced by Disjunction (vibhāga), as in the splitting of bamboo joints and by the disjunction of Ākāṣa

Production of sound by Disjunction and sound itself and the bamboo. Again it is produced from sound itself. This is fully described in the process of the propagation of sound.

Generally there are two views as regards the propagation of sound to our ears. They are sometimes mutually confused. According to the Kandali, when a sound is produced by

Propagation of sound as given in the Kandali conjunctions and disjunctions in the aforesaid manner, there appears a regular series of sound waves as it were, that is to say, just as ripple of water gives rise to another ripple in immediate contact with itself, and so on and on, there appear a regular series of ripples,

¹ Praçastapāda Bhāṣya along with the Kandali (and Kūraṇāvali) pp 283 289

in the same manner when one sound has been produced, it produces another sound in close contact with itself, and so on and on a regular continuous series of sound-ripples are produced; this is known as the *Vicitaranga-Nyāya*. And when the line of ripples (*Santāna*) reaches the ear, the last unit of the series reaching it, comes to be apprehended by the ear.¹ That is to say, neither the first, nor the middle sound is ever heard but always the last sound is heard.²

According to Viçvanātha, the author of *Nyāyamuktāvalī*, and also according to its commentary the Prabhā sound

Process of propagation of sound on the analogy of water-waves

is brought to our ear by the wind. When a sound is produced in the drum, etc., it proceeds in all directions but more swiftly in the direction in which the wind is blowing,

just like the waves which when produced proceed in all the sides, but more swiftly towards the wind-direction. The process is also clearly given in the Vivṛtti on the Vaiçesika Sūtras by Jayanārāyaṇa.³ The first sound, produced by the Stick-drum contact, produces another single all-pervading (sarvadigavacchedena) sound, which again produces a similar third sound and so on and on till it reaches our ear and is apprehended there. This is known as the production of sound like *water-waves*.

On the other hand, the other theory is that when a sound is produced in the drum, etc., that first sound, in its turn, produces ten such distinct sounds moving towards all the ten

Propagation of sound on the analogy of Kadamb-filaments

directions; and these ten sounds in their turn produce another series of ten sounds and so on and on until they reach the tympanum of our ears and are apprehended; just as the first Kadamba filament produces around it, that is, in all the sides, similar filaments, and those filaments again in the very substratum,

¹ Kandali, p. 289, Vizianagram Sans. Series, Benares Ed.

² Tarkabhaṣā, p. 137 ⁵⁻⁶.

³ Vai. Sū. Vivṛtti, II. 2. 37.

produce similar filaments in all the directions. This is known as the process of producing and propagation of sound like Kadamba-bud. As thus theory involves a long and tedious process, Viçvanîtha rejects it in favour of the former theory,¹ but Uddyotakara rejects the former in favour of the second.²

The difference between the two theories is that according

The difference
between the
two theories

to the former only one and all-pervading sound is produced at every time, while according to

duced at every time

Whatever interpretation be correct, it is true that sound is produced and is carried away in all the directions, and it is,

therefore, that the same sound appears to be heard by people living on all the sides. If an obstacle, like wall, etc., comes in the way of

these sound-waves, the air which carries it, is stopped and does not proceed further. Thus the last sound does not produce any more sound and consequently sound is not heard at a great distance.³

Now the question is what is the necessity of these wave theories? Cridhara in his Kandili supplies an answer to this.

Necessity of
wave theories
for the propa-
gation of sound

As a matter of fact, he says, we find that the ear—the receiver of the sound—does not go up to the place where the sound is produced, nor does the sound produced in one place go up to the ear, as both of these, namely, the sound and the ear, are immobile (*niskriya*), the one because it is Ākâsa itself and the other because it is a quality, and unless there is a contact, no apprehension is possible. Nor could we explain the perception of sound in any other manner, and in the case of waves we actually find that though the first ripple is itself destroyed, it produces another in

¹ Nyayamuktavali and Prabhâ on Bhâsâpariccheda, verse 1b6 Mylapore Ed

² Positive Sciences of the Hindus p 157

³ Manadarahasya, pp 27 28

close proximity to itself and so on and on producing a regular series of waves, it finally reaches a distant point; and from this analogy we assume a similar series of sound-waves.

Nor would there be any *regressus ad infinitum* in this case, as the sound-waves would continue only so far as they could be carried by the air of the abdomen set in motion by the sound-producing effort. It is for this reason when a sound is produced against the direction of the wind it is not heard very far; the reason for this is that the air proceeding from the mouth is opposed and stopped by the contrary wind.¹

A question can be raised : what is the necessity of these two theories ? Viçvakarman in his commentary on the Tarka-

Necessity of the two theories of propagation bhāṣā explains the point. He says—according to the Viçitaranga-Nyāya it is not possible for a sound produced on a lower surface, to travel up to a higher level, or to proceed in all the directions so that a man standing on a higher surface or in other directions, will never be able to hear the sound ; hence it is necessary to take the help of the other theory to explain such cases.²

Now if this argument be accepted, it can be said that there is no necessity for the water-wave theory ; for only by the help of the Kadambamukula-Nyāya it will be possible to explain the propagation of sound in all the directions.

From what we have seen above, we understand that there is a necessary relation between the hearing of sound and the air. We know that the Naiyāyikas do not accept the views set forth by some of the schools that sound is the quality

Necessary relation of air with the hearing of Sound.

¹ (i) Kandalī, p. 289.

(ii) Kiravālī-Bhāskara, p. 130⁵⁻⁶.

² Nyāya-Pradīpa on Tarkabhāṣā, p. 83¹⁸⁻²¹. Reprint from the Pandit, 1901.

of air or air itself,¹ but according to them it is the specific quality of Ākāṣa which itself is motionless.² It appears, therefore, that if there be no air or air-waves to help the sound, it is impossible to hear any sound, because unless there is the object-sense-organ-contact, no perceptual knowledge (Pratyakṣa) is possible, and further because the particular sense-organ (*e.g.*, the auditory organ) is Aprāpyakārī—that is, which does not go up to the object. So has said Udayanācārya that as far as the air is in conjunction with the Ākāṣa, there is produced sound and in nowhere else, for otherwise, the perceptions like ‘there is sound in the east,’ ‘there is sound in the west,’ etc., cannot be had.³

Sound cannot
be produced in
a place where
there is no air

This clearly shows that if a drum be struck or a bell be rung in a place, from which air has been pumped out, no sound will be heard.

We have seen above that the auditory organ, unlike the ocular organ, apprehends its objects in its own place and not in

Process of ap-
prehension of
sound acc. rd
ing to the
Nyāyikas.

the place where its object of knowledge is produced.⁴ The process involved in hearing is the same as we find in other kinds of direct perceptions. In other words, when the sound is brought to the ear by air-currents, then first of all it comes in contact with the sense-organ—the auditory organ, and then that sensation is carried to the Manas—the inner sense-organ, which in its turn, takes the sensation to the Ātman, wherein

¹ अद्वय प्राप्तुम् वायुस्तु वायु कर्मणः—Āloka-Varttika वायुस्तु वायु कर्मणः प्राप्तुम् विवरणे—पर्थसारथी Miśra's Nyāya ratnākara, quoted by Dr Seal in his Positive Sciences of the Hindus, p 153

² वायुस्तु वायुम् प्राप्तुम् विवरणे—Taittivindu of Vācaspati Miśra quoted by Dr Seal

³ वायुति वायुम् प्राप्तुम् विवरणे—Kirāṇīvalī, p 139³⁻⁵ Benares Ed

⁴ Kirāṇīvalī Bhāskara p 130⁵⁻⁶

consciousness inheres, and that Ātma-Manas-contact brings out the apprehension of sound.

But there is another view as to the apprehension of sound.

Process of apprehension according to almost all the Buddhists.

Jayanta Bhatta says that there is almost a Baudha view (*Cākyaprāyas*) which holds that neither the sound goes to the ear, nor the latter to the sound, but the organ of hearing by

its peculiar capacity apprehends the sound. Jayanta criticises this view that if it were so, there is no ground why the

Jayanta's criticism of the above view.

sound produced at a very great distance or that which has good many obstacles in the way, is not heard.¹

Here a question naturally arises: how are we to know the direction from which sound proceeds? The answer is supplied

Naiyāyika's view of knowing the direction from which sound proceeds

by Uddyotakara and Vācaspati Miśra. They hold that sound proceeds from such sources as the drum, the conch-shell, palate and the like. A certain definite part of the auditory

organ lies towards that source. When the first sound produced happens to be produced in that part of the auditory organ, we infer that the sound has proceeded from a source located in a particular direction. That is to say, when a sound-series, emanating from the drum kept in a particular direction, produces a sound in the auditory organ, a particular peculiarity of sound is apprehended. Through the help of this peculiar characteristic, it is inferred that the sound is coming from the source existing in a particular direction.²

Some, on the other hand, are of opinion that we do not get

Another view about it, which is not accepted by the Naiyāyikas.

any notion of direction as regards sounds; and the reason is that notions of direction arise only when the object from which the sound proceeds is visible to the eye; for, persons born

¹ *Nyāyamañjari*, p. 216¹³⁻¹⁵.

² *Nyāya-Vārttika*, pp. 291-292; and *Tatparyatikā*, p. 315¹⁴⁻¹⁹

blind have no knowledge of direction either of the east or of the west'. Vācaspati Miśra adds here that such persons can with great difficulty make out the direction of sound produced in their front, or behind their back or on the two sides only¹.

Having studied the origin of sound and its nature, and the mode of its propagation, we now propose to take up the question of its destruction. The process of destruction may be thus described.

*Destruction
process of sound
and views about
its duration*

It is said that when a sound is produced, its production takes place in the first moment, it exists in the second and in the third it is destroyed. The first sound is destroyed by the second one, this again by the third and so on. The last sound (*i.e.*, the sound which reaches the ear) on destroying the one immediately before it, destroys itself. This is how

*According to
Keçava Miśra
sound exists for
three moments
only*

Keçava Miśra has dealt with the question in his *Tarkabhāṣā*².

*According to
Kaunda Bhatta
sound exists for
two moments
only*

But Kaunda Bhatta holds that sound exists for two moments only, for we do not hear it after a moment. The sound of the first moment is destroyed by its own product—another sound, which destroys the first sound in the second moment after its (first sound's) production. Thus all sorts of sound exist for two moments. But as regards the last sound, some are of

*Some on the
other hand, hold
that the last
sound exists for
one moment
only*

opinion that it is destroyed by its own cause—the preceding sound like the simile of Sunda and Upasunda, and hence it exists for one moment only. The process of the destruction of the last sound and the sound previous to it

¹ एते तु स्वते नैव इन्द्रे दिव्यसरसा कर्ति । कृत । चतुर्विषयकेवी दिव्यदेवाप्यवस्थावतः । तत्त्वाद्
प्राप्यत्वा पूर्णाप्यप्रसरणं इन्द्रे न कर्ति ॥—Nyāya-Vārtītaka, p. 292¹⁴⁻¹⁶

इन्द्रियं आप्यत्वात्वाद्वै कर्त्तव्यं विश्वान्तरावतः इन्द्रियोऽप्यवस्था तत्त्वादि तत्त्वादि पूर्णाप्यप्र

² *Tarkabhāṣā*, p. 138

is so simultaneous that practically the last sound may be said to exist for a moment only. Some again hold that the last sound also exists for two moments and is destroyed by the sound which destroys the immediately preceding sound.

The Navyas, as pointed out by Kaundā Bhaṭṭa, however, hold that the destruction of the *Nimitta*, that is, the contact

The view of the Navyas sound exists for four moments. with the air (*Nimitta-Vāyu-Saṁyoga*) destroys the sound. Thus the process is: first of all there is the contact of the air, then follow the destruction of the previous action and the production of the sound. Then in the first moment there is the action (*kriyā*); in the second, separation from the previous space (*pūrva-deça-vibhāga*); in the third, the contact between the air and the sound is destroyed; and in the fourth, the sound itself is destroyed. Thus it is said, taking into consideration the destruction itself, sound exists for four moments.¹

A question is raised: if sound exists only for a few minutes, how is it possible to apprehend the meaning of a

The process of apprehending the meaning of a sentence. sentence, the pronunciation of which implies a large number of sound? To this the answer is: When a man hears a particular sound, a kind of disposition is produced in his Ātman, which remains impressed therein even when the sound is destroyed and no longer heard. When the second sound, which follows it, in immediate succession, is heard, the hearing implies the working up of the disposition consequent upon the first hearing. This process is carried on until the last sound is apprehended. From this it is evident that although each sound stands by itself, and is in reality isolated from similar other sounds preceding and succeeding it, the apprehension of meaning, which involves a sort of synthesis or order in the sounds, is possible.

¹ Padārthadīpikā, p. 39. ⁶⁻¹⁵. Reprint from the Pandit, 1900.

For the co-operation of the previous dispositions, which co-exist and come upon the threshold of perceptual knowledge of the hearing of the last sound, renders the meaning of the sentence possible.¹

P S—

There appears to be a view that there are only three kinds of Vāk²—Paçyantī,³ Madhyamā,⁴ and Vukharī.⁵ These varieties are also denied by some who hold that there is, truly speaking, only one well-known Vāk called Vākhari,⁶ while Madhyamā⁷ is nothing but intellect which discloses the internal-feeling (antah-saṅkalpa) and hence it cannot be called one of the varieties of Vāk, as for Paçyantī,⁸ it is only a synonym for the Nirvikalpa-kā-jñāna,⁹ and a form of cognition can never be called a Vāk.

¹ Tarkabhbāsā p. 72 73

² Vide Nyayamañjari, p. 373^{**-**}

³ या तु प्रायमेद्वक्षादिरहितात्मकाहेतिपृष्ठं वाक् एव परमनी—Ibid., p. 374^{*}

⁴ या पुनरुत्त वक्त्वपूर्वान्तरवता चोबाद्यदृष्ट्यागच्छिरहिता वाक् एव नवया—Ibid. p. 374^{**-*}

⁵ (i) एव स्वापकरवयवस्थान्वय वज्राभ्यग्राहकादिवशसुदावार्तिवक्ता वा वाक् एव देहादि—Ibid. p. 373^{**-**}

(ii) It is so called because it is produced in the amalgamation of the body and the sense organs (देहेन्द्रियवस्था) एव विवर इति देहिन्द्रियवस्था तथा तदा चप्ते—Ibid., p. 373^{**-**}

Alankārakaustubha describes the four kinds of Vāk thus —

मृत्युधायत वदन्तुलितो वस्तु तात् पराज्ञ

प्रथापरव्यन्तव्य दृढवेशो त्रुटिपृष्ठवस्थात्मा ।

वक्त्वे वैस्तव्यव वस्त्रदिवोरत्व अन्तो त्रुप्रवता-

स्त्रुत्यान्तादुम्बन्तो वयन्वरितो वक्तव्य ॥—Ibid. kiranā 1

⁶ Vide Nyayamañjari p. 386^{**-**}

⁷ कल्प लङ्कवेशं वस्त्राभावावाक् वेद त्रुट्यान्ताविषयावाच्यं मनेत् ।

त्रुटिवैष्यं वाक्याव लोकलिङ्गनी इति तात्पार्य वेष्यस्वव व्यहति ॥—Ibid. p. 386^{**-**}

परवन्तोलितो त्रु विविष्यपक्षतोऽनास्तर फलित

विष्यामन्त्र हि च मन्त्रवदपुरो वायपता वायपता ।

आतेन्द्रियै विष्यावस्थवितो तत लोद्वावन्तर्वै विद्ये

न स्वाद्वा प्रि च वाक् वागिरहितो वेष्यो वाहत्व व्यवेत ॥—Ibid., p. 386^{**-**}

⁸ The first stage of cognition in Nyāya Vaçesikā

THE WORD SALÁT AS USED IN THE KORAN

BY
M. NAIMUR-REHMAN
M.A., M.R.A.S.

(*Arabic and Persian Department,
University of Allahabad*)

The introduction of new and uncommon phraseology is the inevitable consequence of all inventions and introductions of new ideas and things. Such also was the case with the introduction of Islam in Arabia ; and it is an indisputable fact that with the advent of Islam—or better, the Koran—the Arabic vocabulary was very considerably enhanced and enlarged, and thus became far richer than it was before. To be more precise, for the introduction of the new dispensation it was found necessary to express a good many ideas that were totally new to the ears of the Arabs. And this could not be achieved but by the employment of equally new and unheard-of phraseology, which would have naturally sounded strange and astounding to their ears. The word Rahmán is perhaps the finest example of such introductions, which puzzled the hearers of the Arabian Prophet. The Koran records the interesting event of the Arabs questioning the new preacher what Rahmán was. Here is the exact verse:—

وَإِذَا قِيلَ لَهُمْ اسْجُدُوا لِرَحْمَانَ ۖ قَالُوا وَمَا الرَّحْمَانُ؟

اسْجُدُ لِمَا نَأْمَرْنَا؟ This led to a further question : The Prophet defined natural consequence was . وَزَادَهُمْ تَفْوِرًا تبارك الذي جعل في السماء نوراً، وجعل فيها سراجاً Rahmán thus : منيراً، وهو الذي جعل الليل والنهر خلفة لمن أراد ان يذكر او اراد شكره

الرحيم
The following fifteen verses then define the *creatures of Al-Rahimán*. This epithet occurs in no less than fifty other verses, of which three lay still more emphasis on the recognition of "the Rahimún" as the true God. I mean simply to show that there are words in the Koran that have necessitated a repeated affirmation and a detailed expression.

Such words and phrases admit of a fairly long list and SALAT is one of them. I do not mean to assert that it is any fresh discovery. But I cannot help thinking that there has been a constant disregard shown (and I may say, and injustice done) to a better and more correct understanding of this word. The matter invites a closer and more serious study than has hitherto been accorded to it. For, although the learned commentators of the Koran seem to have tried their best to come to a good and sensible explanation of this word wherever it occurs, yet they seem to have gone confused over the matter and have not been able to follow their own idea clearly. To come directly to the point, they (and I dare say, all of them) unanimously regard the word Salat as being of pure Arabic origin. There is, however, one verse where all of them do, for a moment, agree that the word does not form a part of the Arabic vocabulary, but comes from the sister-language, Hebrew.¹ And that is because they could not help doing so, as that particular verse (to which I will have the occasion to refer later on) does not, cannot, admit of any other interpretation.

Below I quote all the verses containing the word Salat (with all its derivative forms) as found in the successive order of the Koranic chapters —

1	وَقِيَمُونَ الصَّلَاةَ — II, 1, IX, 71
2	وَاجْسِرُوا الصَّلَاةَ — II, 43; 83, 110, IV, 77, X, 86 XXIV, 56, XXX, 30, LXXXIII, 20

¹ Sic

3. واستعينوا بالصبر والصلوة — II, 44, 153.

4. اولئك عليهم صلوات من ربهم — II, 156.

5. و اقام الصلوة — II, 177 ; IX, 18.

6. حافظوا على الصلوات — II, 236.

7. والصلوة الوسطى — }

8. و اقاموا الصلوة — II, 275 ; VII, 170 ; IX, 11, 18 ;
XIII, 20 ; XXXV, 18, 29 ;
XLII, 37.

9. و هو قائم يصلي في المحراب — III, 38.

10. لانقربوا الى الصلوة و انتمسكارى — IV, 43.

11. فاقمت لهم الصلوة — } IV, 101.
فليصلوا معك — }

12. ان تقصروا من الصلوة — IV, 101.

13. فإذا اطمأنتم فاقيموا الصلوة — IV, 102.

14. فإذا قصيتم الصلوة — IV, 102.

15. ان الصلوة كانت على المؤمنين — } IV, 102.
كتاباً موقتاً — }

16. واذا قاموا الي الصلة — IV, 142.

17. والمقيمين الصلوة — IV, 162.

18. اذا قمتم الي الصلة — V, 6.

19. لشئن اقتمم الصلوة — V, 12.

20. ليقيموا الصلوة — V, 55 ; XXVII, 1.

21. ويصدكم عن ذكر الله وعن الصلوة — V, 91.

22. تلحسونهم من بعد الصلوة — V, 106.

23. و ان اقيموا الصلوة — VI, 70.

24. و هم علي صلواتهم يحافظون — VI, 93.

25. ان صلاتي و نسكي — VI, 166.

26. الذين يقيمون الصلوة — VIII, 2.

27. ما كان صلاتهم عند البيت — VIII, 36.
الاماكن و قصديرة — }

28—لِيَاتُونَ الصلوة الارض كسامي IX, 54

29—لَا تصل على احد منهم IX, 84

30—وَصَلَواتُ الرَّسُول IX, 99

31—} وَصَلَ عَلَيْهِم IX, 103

32—} اَنْ صَلَاتِكُمْ لَهُم XJ, 87

33—اَصْلُوتُكُمْ تَامِرٌ XI, 114

34—وَاقِمُ الصَّلوة قَطْرٌ فِي الْبَهَار XIV, 37

35—الَّذِينَ آمَنُوا يَقِيمُوا الصَّلوة XIV, 71

36—سَرِنَالِيَقِيمُوا الصَّلوة XIV, 37

37—رَبِّ احْعَلَنِي مَقِيمَ الصَّلوة XIV, 40

38—اَقِمُ الصَّلوة لَدُلُوكِ الشَّمْس XVII, 78

39—وَلَا تُخْبِرْ بِصَلَاتِك XVII, 110

40—وَأَوْصَارِي بِالصَّلوة XIX, 32

41—كَانَ يَأْمُرُ أَهْلَهُ بِالصَّلوة XIX, 55

42—خَلَفَ اَصْمَاعِيلَ الصَّلوة XIX, 58

43—وَأَقِمُ الصَّلوة لَذِكْرِي XX, 15

44—وَأَمْرَ أَهْلَكُ بِالصَّلوة XX, 132

45—وَأَقِمُ الصَّلوة وَإِيَّاهُ الرَّكْوَة XXI, 75 , XXIV, 35

46—وَالْمَقِيمُ الصَّلوة XXII, 34

47—لَهُدُمت صِوامِعٌ وَبَيْعٌ وَصَلَواتٌ XXII, 41

48—أَفَأَمُوا الصَّلوة وَأَتَوْا الرَّكْوَة XXII, 40

49—فَأَمِيمُوهُ الصَّلوة وَأَتَوْا الرَّكْوَة XXII, 78 , LVIII, 13

50—الَّذِينَ هُمْ فِي صَلَوتِهِمْ حَاشِئُونَ XXIII, 1

51—} والَّذِينَ هُمْ عَلَى صَلَوتِهِمْ XXIII, 3 , LXX, 34
} يَحَانطُونَ

52—كُلَّ قَدْ عَلِمَ صَلَاتَهُ وَتَسْبِيحَهُ XXIV, 41

53—مِنْ قَبْلِ صَلَوةِ الْمَغْصَر XXIV, 57

54—وَمِنْ بَعْدِ صَلَوةِ الْعِشَاء XXIV, 57

55—} وَاقِمُ الصَّلوة

56—} اَنْ الصَّلوة تَمْهِي عَنِ الْمَحْسَنَاتِ XXIX, 45
} وَالْمُنْكَر

57. يابني اقم الصلوة—XXXI, 17.

58. واقمن الصلوة—XXXIII, 33.

59. هو الذي يصلّي عليكم، وملائكته—XXXIII, 42.

60. } ان الله وملائكته يصلّون—XXXIII, 56.
علي النبي

61. يا ايها الذين آمنوا صلوا عليه—XXXIII, 56.

62. اذا نودي للصلوة من يوم الجمعة—LXII, 9.

63. فاذ اقضيتم الصلوة فانتشروا—LXII, 10.

64. الذين هم على صلاتهم دايمون—LXX, 24.

65. قالوا لهم ذلك من المصليين—LXXIV, 47.

66. فلا صدق ولا صلي—LXXV, 31.

67. وذ كراسم ربها فصلى—LXXXVII, 15.

68. الذي ينهى عبداً اذا صلى—LXLVI, 10.

69. وفيهموا الصلوة—LXLVIII, 5.

70. فوبل للمصليين—CVII, 4, 5.
} الذين هم عن صلاتهم ساهرون

This is an exhaustive list of all the contexts containing the word صلوة in its various forms. As far as the external form of the word is concerned, even a cursory study of this list suggests the following issues:—

1. Of the 114 Chapters of the Koran, only 36 contain references to Salát.

2. The majority of these chapters are Meccan in origin. In fact they are double the number of the Medinite chapters—24 Meccan as against 12 Medinite ones.

3. (a) In its basic Noun form (Substantive, or Quasi-Infinitive, as Lane calls it) the word is written in two ways, viz., (i) صلوة with the long vowel á of the Lám expressed in the form of a Wáv (،), and (ii) as simple Alif (الف) in the form صلة.

(b) The only plural form used is صلوات—the regular feminine plural.

4 For its derivative form only II (سبيل) has been adopted, and the only derived forms used are —

- (i) Preterite, Third Person, Masculine Singular مُصلٰى
- (ii) Aorist, Third Person, Masculine, Singular نَصْلٰى
with its Pl يَصْلُونَ
- (iii) Imperative, Msc. Sing. صُلْ with its Pl صَلُوا
- (iv) Negative, Imp., Sing. لَا تُصْلِلْ
- (v) Noun Agent, Msc, Pl مُصَلِّيُّونَ

5 Leaving aside the derived forms of the word (as shown in 4 above) the pure substantive form (صلوة) appears in connection with the following assertions and commandments only —

إقامة الصلوة - اقامة لعلان - قيام الى الصلوة - استعانت بـ -
المحظلي - مرب - مصار - القصر من - الحبس بعد - الصد عن - اتيا - المحيرب - الامر بـ - اضاعة - هدم - حشوع في -
علم - بعي الصلوة عن العحساء - المذاقل - الدوام على - السجوع عن -
الصلوة على علان

It has already been said that the word Salit is not of pure Arabic origin. It is one of those which constitute a sufficiently long list of foreign words employed by the Korin to make the whole produce the effect and force of a "clear language" (السان معين) strong and forcible enough to express and bring home to the minds of the readers and hearers the real force of the ideas that are so subtle, so searching and so catholic,—ideas that embody the last message of God to His creatures, ideas that propose to accomplish the establishment of a world-wide brotherhood based on the best mutual understanding and communion of acts and feelings of the son of man throughout the length and breadth of our planet. It is clear at the very outset that the word was wholly foreign to the

Arabs, as we do not find any use of it in any of the pre-Islamic utterances and productions.¹ Even the word "Allah," accepted on all hands to have been first invented and used by Islam, has been fondly thrust upon Nábighah and some other poets by some students of the ancient Arabian poetry. But this word² could never be so conveniently disposed of. Further, as has already been pointed out, the word Salát is written either with a small *alif* placed over the *wāw* or with only an *alif* after *lām* in the usual mode of Arabic writing. Even a hurried glance over the pages of the Koran will show that the first scribes of the Book were careful enough to express the long vowel (*alif*) sound in all the foreign words with a small *alif* placed over the letter bearing that long vowel. Quite a long list may easily be drawn of the words admitted in this script. Foreign names are always so written.

اسماعيل - ابراهيم - هامان - سليمان - هارون - اسحاق -
سمون - سليمون - هرون - اسحق - اسماعيل - ابرهيم
and لقمان. Among other words examples may be cited of
(سبحان =) سبحان، (عالیین =) عالیین، (شیطان =) شیطان
(رحمان =) رحمان, etc. I do agree that a good many words of
the pure Arabic origin are also found written in this way. But
that, I am convinced, is due to a feeling of facility in writing,
and its apparent beauty—for compressed writing was regard-
ed as particularly artistic and charming in the earlier periods
of the growth and development of Arabic writing. This must
have led the scribes to adopt this script in such cases.
For, firstly, no principle seems to have guided them in
the adoption of this script in connection with the purely
Arabic words; secondly, a comparison of the different editions
of the Book—and particularly so when the editions show a

¹ Save one solitary verse from the poet ااعشى, which contains the word على. But I doubt this reading very much. I shall quote the verse hereafter.

² Salát.

difference in the locality of publication (e.g., India, Egypt, Persia, Turkey, etc.)—shows a marked difference in the treatment of the words in this mode of writing. But then, the other side is also true, viz., many of the foreign words have also been written in the ordinary Arabic way (with an usual *alif*). This may be due, partly, to sheer negligence and oversight, and partly, to the ignorance of the early scribes and of those responsible for the writing, or to carelessness on the part of the later and more modern copyists for a comparison of the later copies of the Book with the old MSS. of it does certainly offer many more foreign words written in this "defective" mode of expressing the long vowel *Alif*. At any rate, this is an established fact that foreign words have been so treated, and there should be no difficulty in accepting this as a proof of the foreign origin of the word Salát.

In this connection, particular attention should be drawn to —

- (i) the foreign names موسى and يحيى written as موسى and يحيى, and
- (ii) the words حی and حیاد written as حیة, and حیاد

These are instances of the words of foreign origin. The expression of *alif* in terms of ي in (i) and of ح in (ii) shows clearly that the original forms of the words must (and does) contain the letters ي and ح, in the spelling of these words originally. The three words in (ii) show that ح, حیاد is not a solitary example of such words used in the Koran, and a reference to the Aramaic and Chaldean lexicon brings out the fact that the original Aramaic form of these words was حیاد, and حیاد. Under the same category falls the word Salát, which was originally Selotá in Aramaic. In fact all the leading lexicographers of the Arabic language have recognised the fact—with the exception, however, that they call it Hebrew

(see above) and not Aramaic. Ibn Manzur, the leading lexicographer of Arabic, says:—

صلوات اليهود كنائسهم وهي الترتيل لهدمت صوامع وبيع وصلوات
ومساجد. قال ابن عباس هي كنائس اليهود، اي مواضع الصلوات
وأصلها بالعبرانية صلوات، وقرءت صلوات.

This suggestion of the second reading of the word as Sulot (صلوات) is also significant. He goes on to say:—
وقيل انها مواضع صلوات الصابئين وقبل معناه لهدمت مواضع
الصلوات.....وقيل الصلاة بيت لاهل الكتاب يصلون فيه.

The author of Al-Qamus has:—

والصلوات كنائس اليهود، اصلة بالعبرانية صلوات

The learned Rághib Al-Isfahání writes:—

ويسمى موضع العبادة الصلاة؛ ولذلك سميت الكنائس صلوات³
كقوله لهدمت صوامع.....

Likewise Abul-Baqá:—

صلوات ومساجد: دان المراد الاماكن.

And again, explaining the letter *wáw* in the word:—

وصل الصلاة صلوة بالتحريك، قلبت واوها الفا لتحرركها
واعتلخ ما قبلها: فصارت صلاة نلفظ بالالف ونكتب بالواو، والاشارة
الي الاصل المذكور، وابناعا للرسم العثماني مثل الزكوة والخبيثة
والرسو.

The author of مجمع المكريين observes:—

قوله لهدمت صوامع وبيع وصلوات، قيل هي كنائس اليهود، وسميت
الكنيسة صلوة لادها يصلى فيها

¹ Lisanul-Arab., Cairo, Vol. XIX, p. 198.

² Vol. II, p. 952.

³ Al-Mufradat fi Gharibil-Quran, p. 287.

⁴ Al-Kulliyat, p. 396.

⁵ Ibid., p. 403. This also shows that this mode of writing (with *wáw* and not with *alif*) dates from the time of the third Caliph, 'Usmán, and is, therefore, the earliest script.

* He is —مجمع الدين طبع النجفي (C. 1000). Ed. Teheran, p. 52.

This may suffice for the lexicographers. The exegesists also agree on this point while explaining the verses —

(a) الْهَدَى مِنْ صِرَاطٍ مُّسَمٍ وَصَلَوَاتٍ وَمَسَاجِدٍ and

(b) لَا تَقْرِبُوا الصَّلَاةَ وَإِنْتُمْ سَكَارَى

Zimakhshari says on (b) —

‘معناه لانقردوا مواضعها، وهي المساجد’

and this is amplified by a tradition of the Prophet, immediately following the above statement, thus —

كَوْلَهُ عَلَيْهِ السَّلَامُ "حَمِّلُوهُ مَسَاجِدَكُمْ صَلَوَاتَكُمْ وَمَحَابِيَنَّكُمْ "

وَمَا لَمْ يَنْفُذْ مِنْ صَلَوةِ الصَّلَاةِ فَالْمَسَاجِدُ

and on verse (a) —

وَسَمِيتُ الْكَلِيْسَةَ صَلَوةً لَأَنَّهَا يَصْلِي بِهَا، وَقِيلَ هِيَ كَلِمةُ مَعْرِيدِهِ
أَصْلَاهَا بِالْعَرَاسَةِ صَلَوَتًا

Abu Jafar Tusi, explaining (a) says —

وَالصَّلَوَاتُ وَصَلَوَتَاتُ كَبِيْسَةِ الْيَهُودِ عَنْ أَبِي مُسْلِمْ وَقَالَ أَبُو عَيْشَةَ
وَالصَّحَّالُ وَمَقَادِدُ الصلواتِ كَمَاتِسِ الْيَهُودِ يَسْمُونُهَا صَلَوَاتٍ، فَعَرَبَتْ
and quotes the other readings —

وَتَرَمَ حَفَرُونَ مُحَمَّدَ وَصَلَوَاتُ نَصْمَ الصَّادِ وَاللَّامِ، وَقَرْمَ الصَّحَّدِيِّ
وَالْكَلِيْسَيِّ وَصَلَوَاتُ نَصْمَ الصَّادِ وَفَتْحَ اللَّامِ

On (b) he has —

لَا تَقْرِبُوا إِلَيْهِ الْمَسَاجِدَ أَيِّ الْمَسَاجِدِ

and then goes on —

الصَّلَاةُ وَعِدَةٌ، كَوْلَهُ وَصَلَوَاتٌ، أَيْ مَوَاضِعِ الصلواتِ عَنْ عِنْدِ اللَّهِ
وَسَعِيدِنَّ الْمَسِبِ وَالصَّحَّالِ وَعَكْرَمَةَ وَالْخَسْنِ وَبَوْيَدِ عَدَا تَوْلَهَ الْأَعْدَرِيِّ
سَهْلَ، فَإِنَّ الْعَوْرَ إِنَّمَا يَكُونُ فِي الْمَوْضِمِ دُونَ الْمَسَاجِدِ

¹ Kor. XXII 41.

² Kor. IV, 43.

³ — أَكْثَانِي حَمَّاقَ التَّزَبِيدَ Vol. I pp 291 92

⁴ Ibid., Vol. II, p. 909

⁵ — مَصْعُبُ الْيَهُودِ فِي تَكْبِيرِ الْقُرْآنِ Ed. Teheran Vol. II p. 140.

⁶ Ibid. p. 129

⁷ The Majma—Ed. Teheran Vol. I p. 241

Suyūti¹ explains both these verses likewise.

The author of on (a) :-

² وصلوات، اي وكمائس اليهود قبل سميت بها لانها تصلب فيها
وقيل اصلها تلوا بالدام المثلثة بالعبرانية، معنى المصلي فعربت.
وفى المجمع عن الصادق انه قرم وصلوات بضم الصاد واللام.
and on (b) :-

³ لا تقربوا الصلوة وانتم سكارى، لاتقوموا اليها وانتم سكارى من
نحو نوم او خمر. وقد يهى الله عزوجل ان تقوموا الى الصلوة وانتم سكارى ...
والعياشى عن الباقي والممعى عن الصادق الحائض والجنب لايد حلمن
المسجد الامجيذين قال وفى الاية الكريمة قد استخدم سبحانه
لفظ الصلوة معنيين : احدهما اقامه الصلوة بقرينه قوله عزوجل حتى
نعلم ما تقولون والآخر موضع الصلوة بعربيه قوله ولا حبا الاعابري سبيل.
اقول هذا الصواب، وهو المواجب لما رويناه من الاخبار فى هذا الباب
بان المراد بالصلوة في صدر هذه الاية مواضعها وهي المساجد

The learned also agrees with al-Muhassin in both
the places. So also the author of ⁴ مجمع بحکار الانوار

In commenting on (a) the great Tabarī quotes the authorities of (i) ابو عبيدة بن عبد الله (ii) الحسن بن يحيى (iii) الحسن بن يحيى
(iv) عبد الله بن عباس (v) عبد الله ابن موسى (vi) احمد بن حازم
ابراهيم from المتنى (vii) الحسن from سعيد ابن بشار
الحسن from ابن حميد (viii) حماد بن ابراهيم and سعيد بن حبير
—and all of them agree that the sense of the word Salat in

¹ —الجلالين —Ed. Delhi, pp. 74, 93, 281.

² الصافي In (C. 911). In known as محمد بن مرقى
—Ed. Teheran, p. 330.

³ Ibid., p. 108.

⁴ علي بن احمد بن ابراهيم بن اسماعيل —تبيين الرحمان و تيسير المثان ببعض ما يشير الي اعيجاز القرآن
—Ed. Cairo, Vol. I, pp. 65, 150, and Vol. II, p. 47.

⁵ By محمد ماهر الهندي d. 986 —Ed. Lucknow, pp. 259—265.

⁶ Tabari's great work —جامع البيان في تفسير القرآن —Ed. Cairo, Vol. V,
p. 59.

this verse is that of a Masjid (mosque). While with reference to (b) he admits the original "Hebrew" form to be Salotá. Says he —

اسامي موضع الصلوات اسامي صلوات وهي كنائس المهد
تدعى بالعبرانية صلوتا وابى هذه الابوال فى دلله بالصواب قول من
قال دلله له دعه صوامع الرهبان وسع المصاري وصلوات المهد
هي كنائسهم

Even the great philosopher-exegesist, Fakhruddin al-Razi, quotes الحسن ibn Musa'ud and عباس to explain Salít is Masjid,¹ and accepts the original form being Salotá.² So also do al-Suyuti,³ al-Bayzawi,⁴ al-Shurbini,⁵ Sayyid Muinuddin,⁶ Fizzi,⁷ Siddiq Hasan Khan⁸ and a host of others.

The Arabic lexicographers and exegists have, however, tried their best to find out an Arabic origin for the word. Failing to find any other derivative form except صلي they have laboured in vain to prove its connection with صلة and صلة. To quote only a few of them Al Raghib al-Lahani derives it from صلة and justifies it by saying —

ويعني صلي الرجل اي انه ازال عن نفسه بوجده العادة لصلة الذي
هو بار الله الموددة

¹ Ibid Vol XVII p 114

² — لفظ الدين محمد بن سيرالواري by (القشراكي) known as مجمع الفتب Ed. Cairo Vol III p 231

³ Ibid Vol VI pp 187 188

⁴ — الكنطي انتظام الترتيل Ed Delhi pp 129 130 and al Jalalayn— Ed. Cairo p 74 and — البراشوري القشري الباتور Ed. Cairo Vol II pp 165 166 Vol IV p 364.

⁵ — ابرار الترتيل Ed. Bombay Vol I p 193 Vol II p 45

⁶ — محمد بن سيربي القاهري by السراج الصدر Ed. Lucknow Vol I p 300 Vol II p 553

⁷ — سيد معين الدين بن سعدعلي الدين by جامع التبيان Ed. Delhi pp. 75 295

⁸ — ابرار الترتيل Ed. Lucknow p 414.

⁹ — تاج السبل في معاصرة القرآن Ed. Bhopal Vol I p 566 Vol II, p 173

¹⁰ — The Mufradat p 287

Al-Zamakhsharí explains it as :—

^١ الصلوة فعلة من صلي كالرُّكوع من زَكِي وحقيقة صلي حرك الصلوين
لأن المصي يفعل ذلك في رکوعه وسجوده، وقيل للمداعي مصلٌّ تشبيها
في تخشعة بالراكم والصادد.

Abus-Su'íd explains thus صلوين thus :—

^٢ وقيل اصل صلي حرك الصلوين، وهو العظمان الغايتان في
اعلي الفخدين لأن المصلي يفعله في رکوعه وسجوده.

while Abul-Baqá explains as :—

^٣ الصلام هو العظم الذي عليه الآليتان. في القاموس الصلا
وسط الظهر منها او من كل ذي اربع، او ما انحدر من الوركين.

All others follow in the same wake. In this connection it will be interesting to hear al-Zabídí, who sums up the whole so nicely in his charming style. Says he :—

^٤ والصلة اختلف في وزنها ومعناها. أما وزنها، فقيل فعلة بالتحريك، وهو الطاعر المشهور. وقبل بالسكون، فتكون حركة العين منقولة من اللام. قاله شيخنا. وأما معناها : فقيل الدعاء وهو اصل معانيها..... ومنه قول الاعشى ^٥ وصلبي على دنها وارقسم— اي دعا لها ان لانحمسن ولاتفسد والصلة عبادة فيها رکوع وسجود..... وهي المزهر اذها من الكلمات الاسلامية. وفي الكل نظر.

¹ The Kashshár—Ed. Calcutta, Vol. I, p. 22.

² ابوالسعود محمد بن سعد بن سعفان العادي by ارشاد العقل السليم الى مزايا الكتاب الكريم d. 982 (on the margin of the Tafsir-i-Kabir)—Ed. Cairo, Vol. I, pp. 95, 66.

³ The Kulliyát, p. 403.

⁴ — محب الدين ابوالفيض محمد مرتضى الترمذى by تاج العروس من جواهر القاموس Cairo, Vol. X, p. 213.

⁵ Ibn Sídah in Al-Mukhassas, Vol. XIII, p. 85 ; and Ibn Manzúr in the Lisán, Vol. XIX, p. 198, also quotes this verse.

and then, after quoting some leading lexicographers on the subject, he still doubts if the word can at all be foreign, and remarks —

But he cannot set himself free from the haunting idea that the word is really of non-Arabian origin. He begins to explain the word صَلَوَاتٍ to mean Jewish synagogues and gives the different readings of the word in the forms of صَلَوَاتٍ - صَلَوةٍ - صَلَوةٰ and صَلَوةٰ - صَلَوةٍ - صَلَوةٰ, but agrees that the soundest reading is صَلَوةٰ only (أَقْرَبُ الْعِرَامَاتِ). But the confusion and perplexity is still patent, when we hear from him further on —

الصلة عمداً من الواو لكتوبها من الصلوات وكون حمعها صلوات
كثرة وتنوّات وأما صلوات دعوات فتحيم صلوة وإن كانت غير
مستعملة وتطييرها حميرة ومحضرات ومعنى صلواتٌ هنا المساحد^٤
وعلى حد المصايف أي موافع الصلوات والصلوات الصوامع
الصغرى لم يسمع بها بواحد وقبل هي من الصلى^٥ ومعنى صلى
الرحل ارتأى عن دعوة بيده العادة الصلي الذي عزم على الله الموعدة

This particular view of his is justified by him by comparing it to $\omega\mu$ and $\omega\nu$ thus —

وسماء صلي كهذا مرض وقرار الله العرض والقراد

¹ That is, in Kor., XXII, 41—(our verse (a) above).

* It will be still more interesting to note that even the Arabic word *Masjid* has its origin and parallel in the Aramaic *Masjida*, which meant the place in which the deity was worshipped' (See Encycl. of Rel. and Ethics. Art. Syrians (Arameans) by J. Macler.) This also explains the *kasra* on the *Jim* in the Arabic form, which the Arabic grammarians regard as an irregularity—for having sprung from ~~some~~ it must have been *Masjad*.

And again:—

وَقَبْلِ ادْهَامِ الْمُصْلِيْنَ، وَهُمَا مُكْتَنِفُاهُ ذَرْبُ الْفَرْسِ وَغَيْرُهُ.....
وَاشْتِقَاقُهُ مِنْهُ أَنْ تَحْرِبَ الْمُصْلِيْنَ اُولَمَا يَظْهُرُ مِنْ أَفْعَالِ الْمُصْلِيْنَ.

This is, in short, how they try to prove the Arabic extraction of the word. *Amabilis insania!*

We have now established the fact that the word comes from Aramaic, where it means “a place of worship”—and that this should be the primary meaning of the word in the Koran also, for, otherwise, whatever the learned Arabists of the old may say, the use of this particular word, borrowed from abroad, seems to be not only unwarranted but also against the laws of perspicuity of style. And I feel sure that no Arabic word—and they certainly had none of it—could have expressed this idea so happily as the Aramaic word Selotá does.

But this, I agree, however, is not the only sense of the word as employed in the Koran. All writers unanimously assign to it the simplest sense of “prayer” (الدعام-) (as also the “prayer for forgiveness”) (الاستغفار). This is illustrated by the Tradition:

من دعى الى الوليمة عليه حسب، وان كان صائماً فليصل
and is the implication in the Imperative form صلٍ in the verse
وصل عليهم ان سلايك سكن لهم (See vv. 30 and 31 in the list
above) as also in the vv. 29, 58, 59 and 60. Abul-Baqá
says:—

¹صلوة الرب على النبي معطيم الحرمۃ وصلاتة الملائكة اظهار
الكرامة وصلاتة الامۃ طلب الشفاعة

and then sums up the different senses of the word in the
Koran thus:—

²والصلوة غی التتربل باشی على اوجه. الصلاة الخمس يقبمو
الصلوة وصلاتة العصر دبحبسونهم من بعد الصلاة وصلاتة الجمعة اذا

¹ The Kulliyat, p. 403.

² Ibid.

بوني للصلوة والختارة ولا يصل على احد منهم والذين اصلابك تامرك
والغراءة ولا تحير بصلاتك والدعاء بيد ومهة صل عليهم ان صلاتك
 سكن لهم ومواضع الصلاة لانقر مواصلة وانت سكارى

He even goes to the extent of limiting the sense of
 "prayer" only "for good" —

^١ الدعاء يكون بالخير وبالسر، والصلاه لا يكره الا في الخير

Rāghib is still more informative —

"وكل موضع مدح الله تعالى يتعلّق الصلاة او حث عليه دكره بلفظ
 الاعامة بحر والقيسين الصلاة واجيموا الصلاة واقاموا الصلوة
 and that the word is used only for the "hypocrites"
 — (المنافقين)

ولم يقل المصلين لاني المنافقين بحر قوله فوييل للمصلين الذين
 قسم عن صلاتهم ساهرون ولا يأتون الا وهم كسالي ولهم دوى ان
 المصلين كثير والقيسين ليهالييل^١، وقوله الم يك من المصلين
 اي من اتباع السين

To sum up, then, besides the "place for prayer" Salāt
 also means —

- (a) Prayer in general—and "for good" in particular
- (b) The established form of prayer
- (c) Mercy on and forgiveness and pardon for God's creatures.
- (d) Magnification and blessings for the Prophet.

Granted But the question arises quite naturally, how to distinguish between them in all the verses of the Koran My conviction is that these latter implications (a to d above) hold good in vv 9, 25, 27, 29—33, 39, 50, 52, 58, 59, 60, 65—68 and 70 only and in all the other places it does not mean anything but the "place of prayer" a mosque, a place for congregation. .

¹ Ibid.

² The Mufradat p 287

Now taking Salát to mean a mosque, we find that of all the words attached to it the most important is that of اقامَ which alone is the text of no less than twenty-four verses (*q.v. supra*). It is generally held that the epithet اقامَالصلوة simply means the "holding of the ritual prayer." But according to my thesis it must mean the "establishment of a mosque." The mosque is thus rendered, which doubtlessly it is, the most important institution for the Muslims. It is in fact a كتاب موقوت for them, *i.e.*, "a strictly prescribed and regulated ordinance."¹ It is of paramount importance to every Muslim, and it is most strictly enjoined on every member of the community that he should present himself in the mosque (الصلوة) which is essentially an Assembly Hall, where the community is required to muster five times daily. This institution is so pre-eminent and important that "the whole of the Earth (except lavatories, grave-yards and slaughter-houses) is a mosque and a pure ground"² for the Muslims to assemble at. The essence of Salát, therefore, lies in its being an assembly, a united gathering of the great brotherhood. The Prophet was never tired of emphasising the necessity of a congregation. It must necessarily be a congregation (جماعة)—even though consisting of only two persons—and must be led by a Leader (امام) who presides over the assembly in its deliberations. They must be united as one soul, and this union gives them the strength of a "leaden wall."³ It hardly needs any reminder that اقام is derived from قام (to stand), and being transitive in sense must necessarily mean "establishment, institution." Not only this; the same root gives it the force of "constancy, and continuity" as well, thus making it binding upon the believers to

¹ See v. 15 in the list above.

² The Prophet's tradition.—See the Sahih of al Bukhari. Bábus—Salát; Bab 56; and Muslim, Bab صلوات المساجد; also Tirmidhī on مرافق لصلوة.

³ Kor., LXI, 4.

keep constantly in touch with the mosque. Zamakhshari has —

اقامت من عامت السوق اذا نعمت واقامها انها اذا حولت
عليها كانت كالسيء النائق الذي تهونه اليه الرعيات ويتنافس فيه
المحصلون، وادا عطلت واصبعت كانت كالشىء الكاسد لا يرعب فيه

Zabidi explains — ادام اي اقام

* اقام الشيء اقامه ادامه، وعند قوله تعالى ويقيمون الصلوة.

The use of **اقامة** with **صلوة** gives it a pre-eminence over the remaining three "pillars of Islam."¹ And this is because all of them naturally flow out of the Salát. We have already seen that the Salát is strictly and essentially a place for the congregation to meet and deliberate on all and sundry matters touching the community.² To a Muslim the Salát is at once a national assembly hall, a club, a university and a place for communal worship. It is meant for the community, and all business conducted therein must be communal. Even the ritual and liturgical prayers held are congregational and strictly communal.³ It was used by the Prophet for all such purposes, and his successors in Islamic state continued to

¹ The Kashshaf—Ed Cairo Vol I p 99

² Tajul Arus Vol 1 p 35

³ Zakat Sawm and Hajj

* This includes all the phases of life religious, social and political. It should not be forgotten that every individual Muslim lives and works for the community. Every moment of his life is dedicated to that sacred cause alone and hence the truth of the statement that for a Muslim every cause leads to one purpose only—God and religion. This idea is excellently expressed in the Verse —

ان صلتي ديني ودنيوي ودنيوي رب العالمين (v 25)

* Though of course the individual is not barred from its use for his individual prayers nor is he in any way barred from adopting the communal form of saying the prayers. But I cannot help urging here that the ritual form of prayer is strictly a communal one. In this connection attention of the reader is drawn to the discussion of **مذبح** later on

follow his example.¹ Special services were held on certain occasions, the first place among these being occupied by the Friday Congregation.² This end was further secured in the institution of the Feast-days (صلوة العبددين) twice a year. It is doubtlessly true that "the community centred in and around the Salát in Medina in the Prophet's time, and through it the transformation of the old Arab mind into the Muslim took place. The same phenomenon was afterwards repeated in the provinces of the caliphate. The Salát was certainly one of the most effective formative elements in the communities."³ The ritual (of course, congregational) prayers, in which the congregation, arrayed in military order behind the leader (امام) listens to his recital of the Word of God, all the while closely following his commands and movements, establishes a perfect order among the community and drills it into a sound habit of quiet submission and perseverance. This is how the Muslim is trained to "seek help from Salát and Sabr" (صبر = patience, perseverance).⁴ Again, the practice of Zakát and Sawm helps him to the same end.

Of Zakát and Sawm the former is very frequently mentioned along with Salát. Next comes Sawm, and lastly the Hajj, which is a general gathering of the Muslims of the world

¹ Leoni Caetani. *Annali dell' Islam*, I, 432; and Becker, "Zur Gesch. des Isl. Kultur" in "Der Islam," III, 394. Also see *Futuhul-Buldan* of Baladhuri—Ed. de Goeje, p. 229, and —Ed. Dozy, p. 55; and *Al-Fakhri*—Ed. Ahlwardt, p. 95. The practice, however, fell into disuse later on. Yet it is a fact of common knowledge that the mosques did, and even now do, serve the purpose of educational institutions all over the Islamic world.

² The صلوات الجمعة—see v. no. 62 in my list,—though specially meant to be held on Fridays, was called on any day whatever as necessity demanded. Apart from the time of the Prophet, examples of such congregations are found during the times of مغيرة and عبيجا in the East and of the Almohades and others in the west.

³ Encycl. Islam,—Art. Salát, p. 103.

⁴ Kor., II, 44,153 (3 in my list).

المسجد الوسطى at a central place designated in the Koran as المسجد الوسطى the Central Mosque.¹ According to my thesis, then, المسجد الوسطى is the central mosque and not the central prayer as is generally believed. The Ka'bā is, therefore, the most sacred of all the mosques of the world, and hence the particular commandment to "guard it," in the verse —

² حافظوا على الصلوات والصلوة الوسطى

whereas its neglect is severely censured.³ But some latitude is granted to those on a perilous journey and to such as may be taking part in actual active warfare. They are permitted to "cut short their appearance at the Salat" —

وادوا فرما في الارض ليس عليكم حرج ان تغدوا من الصلوات
ان حتم ان تمسكم الداين كفروا

¹ Marqohouth admits the military disciplinary force of Salat and cites Musnad, IV 228 271 and Muslim II 5.

² Kor, II 236 (6 in my list) I have already shown how all the writers agree in explaining صلوات as mosques. This verse therefore enjoins upon the Muslims to guard all their mosques and particularly the Central Mosque. The exegesis find themselves in a strange fix while explaining this verse and in their fond obstinacy to understand صلوات as prayers they have naturally gone to the absurd extent of assigning the term central (الوسطى) to each individual prayer with reference to the other four that are grouped around the one in twos on each side. They would have saved themselves all pains if they had explained Salawat as mosques here too. Further the particular mention of the Salat and its designation as الوسطى immediately after the word Salawat in the same verse seems to be unnecessary until as is the case here a special emphasis is required to be laid on it. Also see Kor VI 92 VII 9 IX, 32 and cf LXX 2.

³ Kor CVII 5 (71 in my list). This is the reason why الحذر is interpreted as applying to hypocrites only for a true believer dare not entertain يه for Salat. Also see Kor IV 112 (No 16) and IX 54. Also cf XII 8 where the wicked progeny is mentioned in terms of اصحاب الصلاة.

At this juncture I may perhaps be asked how I explain the ritual prayer and its form. As to the form I have already said it is meant only and exclusively for communal gathering in the Salát. But, of course, the individual is not barred from adopting it for his individual purposes. Regarding the "prayer" I will simply point out that the words دعاء ذكر are used in the Koran for it. And both of these, it is patent, are not, cannot be, bound by any particular form. The fact that صلوٰة and ذكر are two different things altogether can easily be gathered by a reference to v. 14 in my list, which runs thus:—

فَإِذَا قَضَيْنَا الصَّلَاةَ فَانْكُرُوا اللَّهَ قِبَامًا وَتَعْوِدُوا وَعَلَى جَزِيلِكُمْ فَإِذَا
أَطْمَانْتُمْ فَاقِيمُوا الصَّلَاةَ، أَنَّ الصَّلَاةَ كَانَتْ عَلَيْكُمْ مِنْ كِتَابٍ مَا
مَوْقَنَا.

And again, in v. 21 (Kor., v. 91) we read:—

وَيَصْلِدُكُمْ عَنْ ذِكْرِ اللَّهِ وَعَنِ الصَّلَاةِ.¹

This shows that no particular posture is necessary for it, nor need it be couched in a loud tone, for He listens to His creatures' call in whatever tone it be.²

This theme need not detain us here, and I will refer the reader to the verses containing mention of ذكر and دعاء in the Koran.

Before I conclude, I will say a word about the script of the word. We have already seen that the word Salát is written in two different ways, *viz.*, the correct way, with full *alif*, and the defective way, with a small *alif* on the letter *wāw*. I repeat, that my belief is that the adoption of the defective script was intentional and was certainly meant to show that it was to be understood in the original sense of the word; whereas the

¹ While referring to this verse I may also point out in passing that this very صد عن ذكر الله وعن الصلاة is the reason for not permitting entrance into a mosque in the v. لاترجم الصلاة for intoxication disturbs peace, and as peace is the dearest thing (after Allâh and His Apostle) to a Muslim, no breach of it can be tolerated by him.

² Kor., XVII, 110 (No. 38), and Kor., LXVII, 13.

correct Arabic form was meant to express the secondary (the new, Arībirūn) senses thereof I mean the meaning of prayer, pardon, etc. We do find this difference of script in carefully written copies of the Book, and the confusion thereof is ascribable to sheer carelessness on the part of the scribes. My contention, therefore, is that the defective script must be adopted in all the places where Salāt means a Mosque and the full *alif* should be written where other senses are implied. This will help the reader a great deal in coming to a better and truer understanding of the Korān at least as far as the institution of the Salāt is concerned

INFLUENCE OF TEMPERATURE ON METABOLISM AND THE PROBLEM OF ACCLIMATIZATION

BY

N. R. DHAR.

It is well-known that the temperature of a warm-blooded animal is maintained at the normal even though the temperatures of the outside environments vary from zero and lower to 30° or 35°. In cold-blooded animals on the other hand the temperature of the body is only slightly higher than that of the environment at the time. The metabolism of such animals varies with the temperatures in such a manner that the respiratory exchange almost always rises with the increase in temperature, but generally irregularly but to a very different degree in different animals. The frog in the mud during the winter at a temperature of 4° has quite a different metabolism from that which he enjoys during the summer sunshine as it sits on the river bank and snaps at passing flies.

Röhrlig and Zuntz¹ first showed that a curarized warm-blooded animal at ordinary room temperatures lost the power of maintaining its body temperature and the intensity of metabolism decreased accordingly. Curare prevents the transmission of motor impulses to voluntary muscles. Krogh² states that the curve of oxygen absorption as influenced by body

¹ Pflüger's Archiv, IV, 57 (1871).

² Internat. Zeitsche-f. Physik-chem. Biologie, I, 492 (1914).

temperature is the same in the anaesthetized frog and fish as in the curarized dog. In warm-blooded animals the temperature is maintained at a constant level independent of the climatic condition and this level is a favourable one for the activity of nerve and muscle. It would indeed be inconvenient were the active life of a man dependent upon the temperature of the environment. The essential mechanism for the regulation of body temperature is nervous.

In warm-blooded animals a fall in the surrounding temperatures regularly causes not a decrease but an increase in the respiratory exchange, thanks to the mechanism of chemical heat regulation. The most elaborate study of the chemical heat regulation has been made by Rübsamen who obtained the following results in the case of a guinea-pig:

Temperature of Air °C	CO ₂ per kg. and Hour
	Gr
0°	2.91
11°	2.15
21°	1.77
26°	1.54
30°	1.32
35°	1.27
40°	1.45

At 35° the regulation breaks down and the respiratory exchange rises with increase in temperature of the body as seen in the last experiment of the above series.

In a foregoing paper¹ we have shown that under standard conditions where the effect of nervous influence is excluded increase in temperature causes greater metabolism in both warm and cold-blooded animals.

¹ Die Gesetze des Energieverbrauchs bei der Ernährung (1902) Leipzig und Wien.

² Dhar Proc. Kon. Akad. Wetensch. Amsterdam 23, 44 (1920).

After studying a considerable range of animals, Rübner has found that all animals transform nearly the same total amount of energy per Kilogram of body weight in the whole period from the birth to the natural death. The mean value of the constant Rübner finds to be 1,91,600 calories, the values for different species ranging from 1,41,091 to 2,65,500 calories. Small animals with an intensive metabolism live a relatively short time; large animals with more sluggish metabolism live a longer time. Rübner's view is that a definite sum of living action or energy transformation determines the physiological end of life. It is Rubner's law that the metabolism is proportional to the superficial area of an animal.

Erwin Voit¹ has calculated the following general table showing the heat production in resting animals of various sizes at medium temperatures of the environment:—

	Weight in Kg.	Calories produced	
		per Kilo	per Sq. M. Surface
Horse	441	11.3	948
Pig	128	19.1	1078
Man	68.3	32.1	1042
Dog	15.2	51.5	1039
Rabbit	2.3	75.1	776
Goose	3.5	66.7	969
Fowl	2.0	71.0	943
Mouse	.018	212.0	1188
Rabbit (without ears)	2.3	75.1	917

The above table supports the generalisation of Rübner.

Voit shows that the metabolism of the pigeon may be doubled after removing its feathers. From the experiments of Rübner it appears that the presence of adipose tissue acts in the same way as does a warm fur to extend the range of the

¹ Zeit fur Biologie, 41, 120 (1907).

physical regulation and to delay the onset of chemical regulation of body temperature. That the range of physical regulation of temperature of a small dog was due to his long hair is shown by the change in his metabolism after shaving him Rubner shows this in the following table

Temperature	Calories per Kilo	
	Normal coat of hair	Shaved
20°	55.9	8.3
2°	54.2	61.2
30°	6.2	52.0

It is clearly seen that this dog lost its power of physical regulation between 20° and 30°. As soon as he lost his covering of hair his metabolism became like that of a guinea pig increasing with a reduction of temperature from 30° downwards, an illustration of chemical regulation.

To determine the influence of the protective layer of fat Rubner investigated the influence of temperature on the metabolism of a fasting short haired dog at a time when he was emaciated and compared it with the fasting metabolism after the same dog had been fattened.

Dog (thin)		Same dog (fat)	
Temperature	Cal per Kilo	Temperature	Cal per Kilo
5.1	191.3	7.3	120.5
14.4	100.9	15.5	83.0
23.3	0.7	29.0	67.0
30.6	62.0	31.0	64.5

It appears from the above that the metabolism of the dog was the same at a low temperature in both cases but that

the minimum metabolism was almost reached at a temperature of 22° when the dog had a protective covering of fat which was not the case when he was thin.

The physical regulation may be increased by certain voluntary acts, such as are observed when a dog or man exposed to cold lies down and curls himself up in such a way as to offer as small an exposed surface as possible. The contrast to this is offered when on a hot day the dog lies on his back and extends on his limbs so as to promote loss of heat.

Voit gives the following results on the effect of temperature on the metabolism of a fasting man six-hour periods :

Temperature			CO ₂ excreted in G.
4·4°	...	...	210·7
6·5°	..	...	206·0
9·0°	...	...	192·0
14·3°	...	...	155·1
16·2°	...	...	158·3
23·7°		...	164·8
24·2°	...	...	166·5
26·7°	..	...	160·0
30·0°	...	...	170·6

Voit believed the increase in metabolism to be a reflex stimulus of cold on the skin which raised the power of muscle cells to metabolise.

Another factor in the heat regulation of man is clothes. Certain savage races living in cool climates do without clothes, as, for example, aborigines of Terra del Fuego who, according to the reports of travellers, substituted a covering of oil. In such races the process of "hardening" or development of physical regulation must be carried to a maximum. In civilized countries man endeavours to remove all the influence of chemical regulation by keeping his skin covered. Only about 20% of his surface is normally exposed to the air. The most important

constituent of clothes is the air, which is a much worse conductor of heat than is fibre. Two experiments cited by Rübnér indicate the effect of clothes on metabolism. An individual was kept at a temperature of between 11° and 12° and wore different clothes at different times. His CO₂ and water excretion were as follows —

Influence of clothes on metabolism in man at a temperature of 11° to 12°

	CO ₂ in gram per hour	Remarks
Summer clothes	28.4	Cold, occasional shivering
Summer clothes and Winter overcoat	26.9	Chilly part of the time
Summer clothes and fur coats.	23.6	Comfortably warm.

When a man was comfortable the chemical regulation of temperature was eliminated

Fat persons have been directly observed to have a smaller respiratory action than lean ones. Benedict and Smith¹ have shown by comparing a number of athletes with normal subjects of similar heights and weights that the metabolism of athletes is on the average distinctly greater than that of non athletes.

While it had often been observed that smaller animals had per unit weight a greater respiratory exchange than longer ones—a quantitative study of the influence of size upon metabolism was first made by Rübnér on grown dogs weighing from 30.4 to 34 Kilograms. Rübnér found that the metabolism calculated per Kilogram increases regularly with decreasing size. When however the surface of the animal is taken into

¹ Jour Biol Chem 20, 243 (1915)

account, a practically constant metabolism per square surface was found for all.

Kettner¹ from his experiments on guinea-pigs of different age and weights finds that the metabolism per Kilogram an hour decreases fairly regularly with increasing weight whilst the differences in the results per square meter are independent of size. On the other hand, in a recent discussion Benedict² denies that there is any close relationship between size and metabolism and deprecates especially the use of the surface as a basis for comparison. His own figures and charts show, however, that such relationships exist, that the metabolism per Kg. of the body weight decreases fairly regularly with increasing weight.

The surface S of an animal is approximately proportional to the square of a linear dimension, *e.g.*, length of the body, while the weight is proportional to the third power of a linear dimension. We have therefore $S = CW^{\frac{2}{3}}$ the constant C has been worked out for different species. It does not very much vary even in forms of very different shapes. For man and also for a dog we have C=12·3, for the rabbit 12·9, the horse 9·0, the rat 9·1 and the guinea-pig 8·9.

It is quite possible that the surface as at present defined $CW^{\frac{2}{3}}$ does not give the very best agreement in comparisons of different individuals. The main point is that metabolism in warm-blooded animals is not proportional to the weight W but to W^n where n is certainly not far from 2/3.

On the whole, looking at the problem from a broad point of view, it seems pretty certain that the surface law of Rübler is generally proved as far as the metabolism of warm-blooded animals are concerned.

In the following pages, I shall try to find out a physical significance of Rübler's generalisation and other facts regarding

¹Arch. fur Physiol., 447 (1909).

²Journ. Biol. Chem., 20, 263 (1915).

the influence of temperature on metabolism in both warm and cold-blooded animals. We can look at this problem of metabolism of different warm-blooded animals from the following considerations —

(1) The body temperature of warm-blooded animals is normally much higher than the surrounding air. In the case of some birds, sparrow, hen, etc., the body temperature is about 42° . In the case of rabbit it is $39^{\circ}6$ and in the case of dog it is $39^{\circ}2$.

(2) Experimental results have shown that radiation is the most important factor in the loss of heat from animal body. Let us assume that a metallic ball of radius r and density of the material ρ , is placed in air at say T_0 , and we are supplying heat to the ball so that the temperature of the ball may be kept constant at T where T is greater than T_0 . Now in order to maintain this constant temperature a supply of heat has to be given to the ball, otherwise, the body loses heat and cools down to the temperature of the surrounding air (T_0). From the Stefan's law of radiation we know that the loss of energy from the surface is equal to $4\pi r^2 \sigma (T^4 - T_0^4)$, where $4\pi r^2$ is the surface of the body in question and σ is Stefan's constant. Therefore the rate of supply of heat to the body per unit mass in order to keep the body temperature constant to T is equal to $\frac{4\pi r^2 \sigma (T^4 - T_0^4)}{4\pi r^2 \rho} = \frac{3 \rho \sigma}{r} (T^4 - T_0^4)$.

From the foregoing relation it would be seen that the rate of supply of heat per unit mass varies inversely as the radius of the body in question. In other words, a small ball of the same material requires a much larger quantity of heat per unit mass of the body. Let us apply these considerations to the question of metabolism in animals. Ordinarily warm-blooded animals are surrounded by air of a much lower temperature than the temperature of the animal body. In other words, the animal is constantly giving out heat to the outside surroundings mainly by radiation and in

order that this phenomenon may take place, the metabolism of the system should increase in order to keep the body temperature constant. From the foregoing considerations it will be evident that the amount of heat per unit weight of the body lost by the animal due to this radiation is greater the smaller the size of the animal. This conclusion is actually corroborated by experiments. Consequently from physical principles it follows that the loss of heat per unit weight of the body and the consequent metabolism in the animal body to keep up this loss of heat is greater the smaller the size of the animal.

From the relation obtained it is seen that the rate of supply of heat per unit mass is proportional to the difference in temperature between the body and the surrounding air; in other words, the greater is the difference in temperature the greater is the rate of supply of energy per unit mass of the substance. Consequently when a warm-blooded animal is surrounded by air which is colder than the air with which it is normally surrounded, his rate of supply of energy and consequently his metabolism should also increase and that is the reason why metabolism in the case of warm-blooded animals increases with the fall of surrounding temperature.

We have already shown that the loss of energy from the surface $= 4\pi\sigma(T^4 - T_0^4)$. Now if we express this loss per unit surface, the expression becomes $\sigma(T^4 - T_0^4)$; in other words, the question of radius or the size of the body does not come into consideration and the loss of energy per unit surface becomes proportional only to the difference between the body temperature and that of the surrounding air. This has been experimentally obtained by Rubner who has obtained the following results with guinea-pig :

Temperature		CO ₂
0°	...	2.91
11°	...	2.15
21°	...	1.77

If we calculate the metabolism according to the relation $\sigma(T^{\circ}-T_0^{\circ})$, we find that the ratio of the metabolisms at 0° and 11° is about 1.2 whilst the observed ratio of the metabolism is about 1.3, the calculated value between 21° and 26° is 1.38 and the observed value is 1.2, taking the average temperature of guinea-pig to be 38.2° . Hence we get a physical significance of Rubner's law.

From the foregoing pages, it will be evident that Rubner's generalisation would be applicable mainly to warm-blooded animals, because usually they maintain a higher body temperature irrespective of the temperatures of the surroundings, and the laws of radiation would be applicable to such cases.

In the case of cold-blooded animals the body temperature is only slightly higher than the temperature of the surroundings and the foregoing considerations are not applicable in these cases and Rubner's generalisation is not valid for cold-blooded animals.

In the foregoing page, we have observed that usually smaller animals have more metabolism per unit weight of the body than larger animals, in other words weight for weight, the catalyst or the enzyme in smaller animals is more reactive than the catalyst in larger animals. It sounds very queer that the activity of the enzymes present in the system of a dog is much greater than the activity of those present in the case of a man, or we have to assume that the amount of the catalyst per unit weight of the body is much greater in the case of smaller animals than in large animals. It will be seen in the subsequent discussion that the former proposition is more reasonable than the latter. In other words, we are led to the conclusion that the physical activity and the amount of oxidation per unit weight of the body are much greater in the case of a dog than in the case of a man. Even a most casual observation of the domesticated animals has shown that as a rule small animals do not live so long as large ones.

As a general rule, it may be said that a large animal takes more time than a small one to reach maturity, and it has been inferred from this that the length of the period of growth is in proportion to longevity. Hence small animals with intensive metabolism live a relatively short time. Large animals with more sluggish metabolism live a longer time. We have already mentioned that Rubner's view is that a definite sum of living action or energy transformation determines the physiological end of life.

There are chemical analogies to these biological facts. Sabatier and his colleagues have shown that when metallic Ni, which is used as a catalyst in the hydrogenation processes, is prepared under suitable conditions at as low a temperature as possible, the activity of the catalyst is extremely great, but it loses its activity very readily. From our experiences with other catalysts, we know that an extremely active catalytic surface deteriorates also very readily. In other words, an extremely active catalytic surface is more liable to be poisoned or to undergo other changes which would affect its activity as a catalyst than the surface of moderately active catalysts.

Consequently it seems probable that in the biological processes of metabolism extremely active catalysts are likely to lose their activity more readily than moderately active catalysts. In other words, the catalysts which accelerate the metabolism for oxidation in the case of dogs induce in an unit time more oxidation than the moderately active catalysts present in human system, but the more active catalyst present in smaller animals is more liable to lose their activities by poisoning or other alterations than the moderately active catalysts present in the human body and that is why death is more rapid in the case of animals having more active catalysts than in animals having moderately active ones. In this

connection the following experiments of Sloniker¹ on rats will be of interest.

Sloniker kept 4 albino rats in cages like the old-fashioned revolving squirrel-cages, with a properly calibrated odometer attached to the axle, so that the total amount of running which they did in their whole lives could be recorded.

It was observed that the amount of exercise taken by these rats was astonishingly large. For a rat to run 5,447 miles in the course of its life is indeed a remarkable performance. Now these 4 rats attained an average age at death of 29.5 months. But three control rats confined in stationary cages so that they could only move about to a limited degree, but otherwise under conditions, including temperature, identical with those in the revolving cages, attained an average age at death of 40.3 months. All were stated to have died of "old age." From this experiment it clearly appears that the greater the total work done or total energy output, the shorter the duration of life, *and vice versa*.

We shall now try to explain the possibility of acclimatization of warm-blooded animals from this point of view. As we have already mentioned, when there is a fall in the surrounding temperature the metabolism of warm-blooded animals is increased, in other words, when a warm-blooded animal is brought from a warmer climate to a cooler climate, its metabolism and the catalytic activity of the body enzymes is increased. In other words, there is a *strain in the system*. In the case of human beings this relation should also be valid. We have already mentioned that usually 20% of the body surface is exposed to air in the case of human beings, the remaining 80% is covered by clothes so we have to consider only the exposed portion. Now even for this comparatively small exposed portion the metabolism of the body should increase on lowering the temperature.

¹ *Journal Animal Behaviour* 2, 20 (1912).

of the surroundings. Consequently the catalyst in the body would be activated; but as Rübler has shown, the standard metabolism cannot undergo rapid changes as the oxidative energy of the cells is adapted to the usual conditions regarding the loss of heat and is altered very gradually with those conditions; hence the system of a human being or an animal brought from a warmer climate to a cooler climate will be in a state of strain.

In the case of cold-blooded animals it is evident the metabolism is much slower than in the case of warm-blooded animals. Hence the catalytic activity of the enzymes present in cold-blooded animals is not as great as those in the warm-blooded animals of the same size. Consequently the duration of life of a cold-blooded animal is usually greater than that of a warm-blooded animal of the same size and this is corroborated by evidence from biology, because experiments show that cold-blooded animals live much longer than warm-blooded animals of the same size.

In the case of warm-blooded animals when they are transported from a warmer climate to a cooler climate, metabolism is increased. The effect of this is that the catalytic activity of the enzymes has to increase in order to produce greater combustion in a unit of time.

I have already emphasised that when the catalyst is made to work at a greater speed than the normal one, the life period of the catalyst is decreased. Consequently one effect of the transportation of a warm-blooded animal from a warmer climate to a cooler climate will be to activate the enzymes in the body and it will lead to its shortening of the life period.

The temperature of a warm-blooded animal remains constant whatever may be the temperature of the surroundings. Consequently the catalyst has to work at the same temperature irrespective of the temperature of the outside surroundings. Thus in the case of warm-blooded animals, the question of ageing of the catalyst at a greater rate due to the increase in

temperature does not rise because the catalyst works at a constant temperature which is the body temperature of the animal in question provided the external temperature is less than the body temperature. So the main effect of transporting a warm-blooded animal from a warmer country to a colder country is to increase the activity of the body enzymes and to increase the metabolism and to shorten the life period of the animal in question. Now if the enzymes which were used to generate smaller quantity of heat in a warmer climate are used to produce greater quantity of heat in a cooler climate, they will by and by be tired out. In course of time the individual or the animal in question would feel the strain, and it seems possible that as years go he will feel the strain more and more. It seems probable thus that a human being transported from a warmer climate to a cooler climate will feel the cold more and more as years go by.

On the other hand, if a warm-blooded animal is transported from a cooler climate to a warmer climate, let us see what will be the result on his system by this transportation. As soon as he is surrounded by a warmer atmosphere, the amount of metabolism which he was used to produce in a colder surrounding has to become less because now he is surrounded by a warmer atmosphere. Consequently the catalyst inside the body has to work less in a warmer climate than in a colder climate. Hence the life period of the individual in question is likely to be increased when he is transported from a cooler to a warmer climate provided that the exterior temperature is not greater than his body temperature.

I am of the opinion, therefore, that it is more advantageous for a man living in a colder climate to come to a warmer climate than the reverse. When a warm-blooded animal has to live in a country where the outside temperature is usually greater than the body temperature, then the animal will age and grow old and die more readily than an animal living in a cold country because at the higher temperature, the body

catalysts will age more quickly. Thus this case of a warm-blooded animal will be allied to that of a cold-blooded animal.

In this discussion, I have all along neglected the consideration of humidity and its influence on human beings and animals.

There is another factor—that of the colour of the skin surface; animals with deeper colour are likely to radiate heat more readily than animals with fair complexion.

I have emphasised that the metabolism of cold-blooded animals is much less than in the case of warm-blooded animals under the same conditions; in other words, the enzymes present in cold-blooded animals are not as active as those present in warm-blooded animals. We have also observed that the body temperature of a cold-blooded animal is usually slightly higher than the temperature of the surrounding air and that the metabolism in the case of a cold-blooded animal goes on increasing as the surrounding temperature is increased.

Let us see what takes place on a cold-blooded animal living in a warmer country being taken to a cooler country:—

The metabolism in the system will decrease and the animal has to live a life of less intensity and possibly with a less sense and feeling of well-being. The enzymes have to generate lesser quantities of heat in the cool atmosphere and consequently their period of life will be increased and the animal is expected to live a longer life in a cooler surrounding. Moreover, the body catalysts will not age as rapidly in the cooler surroundings as would have been the case in a warmer country. Consequently the two factors will both lead to a greater longevity of the cold-blooded animal in question when transported from a warmer to a cooler country.

On the other hand, when a cold-blooded animal habituated to a cooler locality, is transported to a warmer country, his metabolism in an unit of time will be increased and the catalysts in the body have to perform more work. Consequently

the period of activity of the catalyst will be decreased and the life of the animal is likely to be shortened, though the animal has a more intense and active life in a warm surrounding. Moreover, in a warmer country the body catalyst is likely to age more rapidly than in a cool country. Consequently the effect of both these factors is that old age and death would follow more rapidly in a cold-blooded animal transported from a cooler atmosphere to a warmer place.

RECENT WORK ON ZEEMAN EFFECT*

BY

N. K. SUR, M. Sc.,

Physics Department, Allahabad University.

1. INTRODUCTION.

In 1845, Faraday first demonstrated the fundamental relation between light and magnetism. This wonderful discovery, known after him as the Faraday Effect, refers to the rotation of the plane of polarisation by isotropic substances of high refractive index when placed in a strong magnetic field, the plane polarised beam being transmitted parallel to the lines of force of the magnetic field. This discovery was followed by Kerr who in 1877 succeeded in demonstrating that a delicate change takes place in the state of polarisation of a beam of polarised light reflected from the poles of an electro-magnet. Both these facts, however, relate to light which is being propagated in space, but in 1896 Zeeman discovered the influence of a strong magnetic field on the source of light itself. He demonstrated that in the simplest cases, a spectral line splits up in two lines, when the beam is viewed along the lines of force, and three lines when viewed perpendicularly to the lines of force of the magnetic field in which the source is placed; of the latter one occupies the original position, and the other two are symmetrically displaced from the normal position by an amount $\Delta \nu = \pm \frac{e}{m} \frac{H}{4\pi c} = 4.70 \times 10^{-5} H$, where $\Delta \nu$ is expressed on the scale of wave-numbers, and H in Gauss, the other notations having their

* Read before the Joint Sitting of the Chemistry and the Physics Sections of the Indian Science Congress at Bombay, January, 1926, as one of the Papers in the discussion on "Atomic Structure and Quantum Theory."

usual significance. He also proved that the lines are polarised, in the longitudinal mode of observation they are circularly polarised in opposite sense, and in the transverse mode they are plane polarised as shown in Fig 1. The symbols π and σ refer to the directions of the electrical vibrations in the ray at the point of observation.

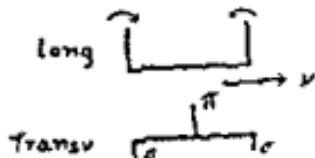


Fig 1

This startling discovery at once attracted a large number of workers in the field, and it was soon discovered by Preston, Cornu, Michelson simultaneously with Zeeman himself, that the simplest type of resolution, known as the normal type, is not obtained with many spectral lines. They found that often quartets and sextets are obtained and this is known as the Anomalous Zeeman Effect. The Zeeman components of the well-known D lines of sodium in the transverse effect are shown in Fig 2 which depicts clearly the number of components, and their state of polarisation.

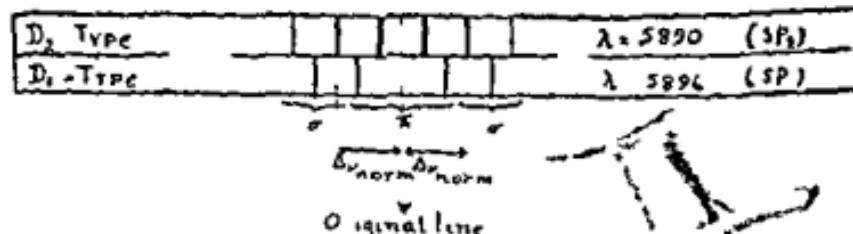


Fig 2

This type is characteristic of all the members of the principal series of sodium as well as those of the second subsidiary series, it again recurs in the same two series of all the alkali metals, and copper and silver.

Fig. 3 again shows the Zeeman type of the $2p_1 - 1s$, $2p_2 - 1s$, $2p_3 - 1s$ lines of mercury, belonging to the second subsidiary series. The wave-lengths are shown on the right-hand side of the figure. This type repeats itself with the lines arising from similar combinations in the spectra of cadmium, zinc, and the alkaline earths. From these observations Preston¹ was able to draw the significant conclusion that lines arising from the combinations of similar terms show the same Zeeman type, and this type is the same for corresponding lines in homologous spectra of different substances.

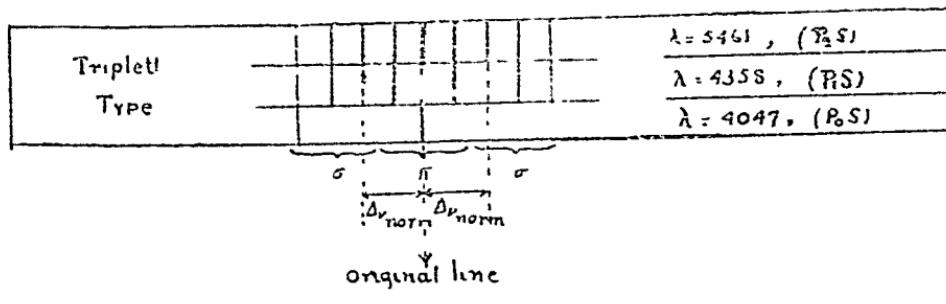


Fig. 3

Another important rule was given by Runge² based on the particularly abundant types of Neon. It states that the separations of the components of a line, when measured in wave-numbers are rational multiples of the normal separation. In the Figs. 2 and 3, the distances of the components from the original line are $\frac{1}{3}$ and $\frac{1}{2}$ respectively of the normal resolution, and hence the Runge denominators are 3 and 2 respectively in the two cases.

Starting from Runge's law, Sommerfeld³ has deduced the Law of Mangeto-optic Resolution for the Anomalous Zeeman types of doublet and triplet systems of spectral lines. Now the Combination Principle of Spectroscopy is also applicable to the case of lines emitted under the influence of a magnetic field.

¹ Preston, cf. Kayser's Handbuch der Spectroscopie, 2, 619.

² Runge Physikal Zeitschr, 8, 232 (1907).

³ Sommerfeld, Ann. d. Phys., 63, 121 (1920).

According to Bohr's theory a line is emitted by a valence electron of an atom in passing from an initial orbit to a final orbit round the nucleus. The magnetic field influences the energy in each of these configurations, and thus separately the two terms, which give the series representation of a line. If this is given by $r = r_1 - r_2$, then for the magnetic resolution we have

$$\Delta r = \Delta r_1 - \Delta r_2 \quad (1)$$

In accordance with Runge's rule, Sommerfeld puts

$$\Delta r = \frac{q}{r} \Delta r_{\text{real}} \quad (2),$$

where r is the Runge denominator and q the Runge numerator, which varies in each type of resolution, and its different values fix the various components as shown in Figs. 2 and 3. Now as each term is affected by the magnetic field, we can put

$$\Delta r_1 = \frac{q_1}{r_1} \Delta r_{\text{norm}} \text{ and } \Delta r_2 = \frac{q_2}{r_2} \Delta r_{\text{norm}}$$

and hence from (1) and (2) we have

$$\frac{q}{r} = \frac{q_1}{r_1} - \frac{q_2}{r_2}$$

$$\text{or } \frac{q}{r} = \frac{q_1 r_2 - q_2 r_1}{r_1 r_2} \text{ and hence } r = r_1 r_2 \quad (3)$$

Hence the Law of Magnetic Resolution states that the observable Runge denominator r of the term combination resolves into the denominators r_1 and r_2 of the terms and is composed of their product.

The practical use of this law has been discussed by Sommerfeld¹ as follows. As the Zeeman separation is normal for simple lines, $r = 1$ for them, and hence $r_1 = r_2 = 1$. Now as the s terms of doublet and triplet systems are always simple, Sommerfeld starts with the generalisation that the Runge denominator is always equal to 1 for s terms.

¹ Sommerfeld Atomic Structure and Spectral Lines — English Translation 3rd Edition Ch VI pp 391-392

In Fig. 2 has been shown the Zeeman type for (sp) doublets. The Runge denominator for them is equal to 3, and as $r_1 = 1$ for s term, we get $r_2 = 3$ as the Runge denominator for p terms.

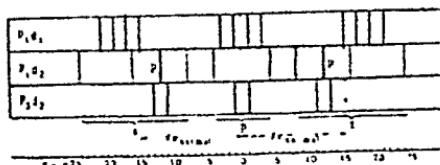


Fig. 4

In Fig. 4 is shown the Zeeman pattern for (pd) terms of doublets. For these $r=15$. As $r_1 = 3$ for p terms, $r_2 = 5$ for d terms; but this is ambiguous, for $r_2 = 3.5$ would also be compatible with $r_2 = 15$ and $r_1 = 3$. If we make the simpler assumption that $r_2 = 5$, we arrive at the following scheme for the Runge denominators for the doublet terms :—

s	p	d	b	x	y
1	3	5	(7)	(9)	(11)

The numbers within the brackets have been extrapolated.

If we now turn our attention to the Zeeman resolution of the triplet system $2p_i - ms$ ($i = 1, 2, 3$) as shown in Fig. 3, we find that $r = 2$. As $r_1 = 1$ for s terms, we get $r_2 = 2$ for p terms. Starting with the value $r_2 = 2$ for p terms, if we now take up the Zeeman resolution for (pd) combinations as shown in Fig. 5, we find $r_2 = 3$ for d terms, as $r = 6$ for such types.

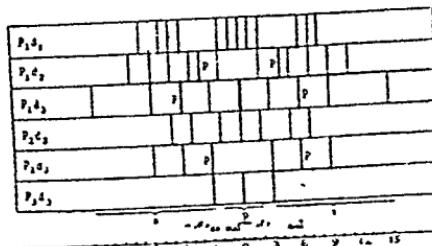


Fig. 5

Thus Sommerfeld arrived at the following scheme for the Runge denominators of the triplet systems —

s	p	d	b	x	y
1	2	3	(4)	(5)	(6)

The numbers within the brackets have been obtained by extrapolation.

But this scheme is erroneous as will be shown later on. From $r=6$, we have concluded that the Runge denominators for p and d terms are 2 and 3 respectively, but this is not the only possible deduction from it. From $r=6$, we may put $r_1=1.2$ for p term and $r_2=2.3$ for d term, for from equation (1) it follows that r is not equal to the product $r_1 r_2$, but is equal to the least common multiple of r_1 and r_2 when r_1 and r_2 have common factors. To remove this ambiguity we have to consider the (Pd) combinations between the single and triplet terms of the alkaline earths. Since here $r_1=1$ for P terms, the Runge denominator becomes identical with the denominator r_2 of the d term. From experimental data, we obtain $r=6$, and thus $r_2=6=2.3$ for d terms. Thus we arrive at the following scheme for the Runge denominators of the triplet terms —

s	p	d	b	x
1	1.2	2.3	(3.4)	(4.5) and so on

At this stage, we may introduce Lande's¹ scheme for the Anomalous Zeeman type of doublet terms. According to Sommerfeld and Debye's² quantum theory of the normal Zeeman-effect, which we propose to discuss more fully later on, the original energy of an electron in a Kepler orbit round the nucleus of the atom is changed under the influence of the magnetic field from W_0 to $W=W_0+mh\frac{\Omega}{2\pi}$, where Ω is the Larmor precession of the orbit about the direction of the lines of force of the magnetic

¹ Sommerfeld Physikal Zeitsch 17, 491 (1916).

² Debye Gottinger Nachr 3 Jun 1916

$m =$	-1	+1	+3	+5
p_1	$+\frac{1}{2}$	$+\frac{1}{2}$	$+\frac{1}{2}$	$+\frac{1}{2}$
d_1	$-\frac{1}{2}$	$+\frac{1}{2}$	$+\frac{1}{2}$	$+\frac{1}{2}$
	$+\frac{1}{2}\frac{1}{2}$	$+\frac{1}{2}\frac{1}{2}$	$\frac{1}{2}\frac{1}{2}$	$\frac{1}{2}\frac{1}{2}$

s p s

For each value of m in the first row of the two schemes, stand the corresponding values of the magnetic levels of s , p , and p_1, d_1 . Subtracting vertically we get the p -components on account of $\Delta m=0$, and subtracting in an oblique direction as shown by the slanting lines we get the s -components on account of $\Delta m=\pm 2$. In the scheme for p, d , the same process has been repeated, with the difference that only positive values of m and those negative values, which give rise to new components and not such as only differ in sign, have been written. This prevents the scheme being unduly extended on both sides.

Similarly Lande has generalised a scheme for the triplet systems, but as this has been further extended by him to terms involving higher multiplicities, we now turn our attention to the theoretical discussion of the subject from which Lande's generalisation will follow as an immediate sequence.

2 THEORY OF THE ZEEMAN EFFECT

As is well-known, Lorentz has fully explained the normal Zeeman effect on the basis of the classical electron theory. The introduction of the quantum theory to account for these facts is due to Sommerfeld¹ and Debye¹. To follow the empirical rules given by Lande for the explanation of the anomalous Zeeman-effect, it is necessary to give a brief outline

¹ Sommerfeld and Debye loc cit.

of the theory. It is based on the Combination Principle of Spectroscopy $\nu = \nu_a - \nu_e$ or $h\nu = W_a - W_e$, W_a and W_e being the energy of the electron-system in the initial and final configurations. Due to the impressed magnetic field, the energy in each of the states changes, and this change of energy is calculated by assuming that the field H leaves the form of the orbits, and their inclination to the magnetic lines of force, as also the motion in the orbit, unaltered, but adds a uniform precession of the orbit round H , the precessional velocity being given by

$$O = \frac{1}{2} \frac{e}{m} \frac{H}{c}. \dots \dots \dots \dots \dots \dots \quad (6)$$

Thus due to the implied magnetic field H , the magnitude of the resultant angular moment J of the atom does not change, but the direction of its axis changes, as it describes a precessional cone about the direction of the magnetic field. Thus from mechanical laws it follows that the total change in the kinetic energy of the electron-system is given by

$$\Delta W = \frac{m}{2\pi} O.h. \dots \dots \dots \dots \dots \dots \dots \quad (7)$$

where O is given by (6), and m is termed the magnetic quantum number. The meaning of m is made clear by considering the component $M = J \cos(J H)$ of J along H . Just as J is connected with the inner quantum number j by the relation $j = \frac{2\pi J}{h}$,

so m is also given by $m = \frac{2\pi M}{h}$. From (7), we obtain for the difference of the total energy in the initial and final orbit of the electron-system as

$$\Delta W_a - \Delta W_e = \frac{m_a - m_e}{2\pi} \cdot O.h. \dots \dots \dots \dots \dots \dots \dots \quad (8)$$

$$\begin{aligned} \text{Whence } \Delta \nu &= \frac{m_a - m_e}{2\pi} \cdot \frac{1}{2} \frac{e}{m} \frac{H}{c} \\ &= (m_a - m_e) \cdot \frac{e}{m} \frac{H}{4\pi c}. \dots \dots \dots \dots \dots \dots \quad (9) \end{aligned}$$

To account for the normal Zeeman-effect Sommerfeld assumes that $m_s - m_a = \pm 1$ or 0. This is known as the selection principle for the magnetic quantum number m , a change of m by ± 1 leads to circular polarisation in the longitudinal effect or to linear polarisation perpendicular to the field in the transverse effect, and a change of m by 0 leads to linear polarisation parallel to the field. These results agree completely with those of Lorentz, obtained from the classical electron-theory.

Now we proceed to explain anomalous Zeeman-effect. As the inner quantum number j^* has integral values or values equal to multiples of $\frac{1}{2}$, accordingly as it stands for odd or even multiplets, m simultaneously with j , on account of the spatial quantisation of the orbits will also assume values, which are either integers or multiples of $\frac{1}{2}$. The possible values of m are given by

$$m = j, j-1, j-2, \dots, -(j-2), -(j-1), -j \quad (10)$$

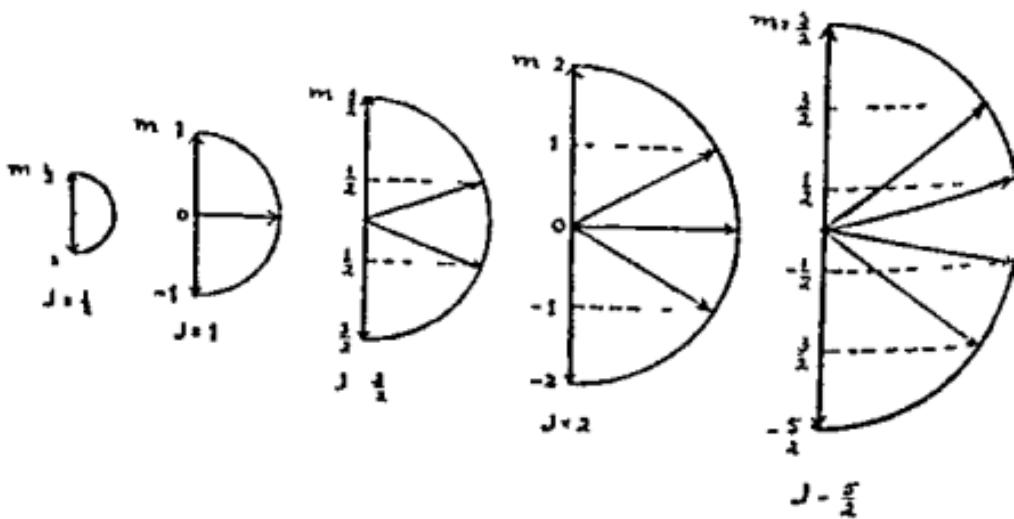


Fig. 6

* Recently Sommerfeld has introduced for j values equal to multiples of $\frac{1}{2}$ for even multiplets *vide* Sommerfeld Atombau und Spektrallinien 4th Edition Chap. VIII p. 591

Some of the possible orientations of j are shown in Fig. 6, H being taken upwards from O in the plane of the paper. The total number of possible values of $m = 2j + 1$, and the difference between any two values of m is always a whole number, though m may either be an integer or a multiple of $\frac{1}{2}$. The value $m=0$ corresponds to a position perpendicular to H , and $m=\pm j$ to a position parallel or antiparallel to the magnetic lines of force.

The selection principle and polarisation rule for m is given by

The transition $m_a = 0$ to $m_e = 0$ is forbidden.

Now from the classical conception of a magnetic moment being equivalent to an electric current, and from the quantum theory we have the relations

μ_1 , being the Bohr magneton. The mechanical moment $\frac{jh}{2\pi}$ of the atom corresponds to the magnetic moment μ of the atom, and if we suppose the axis of j to be coincident with that of μ , the magnetic energy of a stationary orbit of the atom is

$$\Delta W = 0, m \frac{h}{2\pi}$$

Equation (13) is obtained by substituting the value of O from (6) and by choosing the proper units. Hence from (13)

Equation (14) can be put in the form

$$\Delta \nu = \frac{\mu}{j} m \quad (15)$$

when $\Delta \nu$ as a fraction of the normal Zeeman factor $\Delta \nu_{\text{norm}}$, and μ in terms of μ_1 , are measured. Hence from the magnitude of $\Delta \nu_{\text{norm}}$ and from equation (12)

$$\text{we get } \frac{\mu_1}{\Delta \nu_{\text{norm}}} \frac{H}{h} = 1 \quad (16)$$

Following Lande we now write

$$g = \frac{\mu}{j} \quad (17)$$

g —being the 'aufspaltungsfaktor'. According to the rules of Preston and Runge, g or $\frac{\mu}{j}$ must be a rational expression in r , k and j , being independent of the total quantum number (Haupt quantum number) n , and the atomic number Z , here r stands for the term-multiplicity of the system, and k , j denote the azimuthal quantum number and inner quantum number respectively. Now with Sommerfeld we write, j_s being the inner quantum numbers of the s term, $j = j_{\max} = j_s + j_a$, $j_a = k - 1$ and $r = 2j_s + 1$. Lande's¹ expression for g in terms of these quantities is given by

$$g = 1 + \frac{j(j+1) + j_s(j_s + 1) - j_a(j_a + 1)}{2j(j+1)} \quad (18)$$

$$\text{or } g = \frac{1}{2} + \frac{(j_s - j_a)(j + j_a + 1)}{j(j+1)} \quad (19)$$

Both are equivalent expressions. A complete list of the values of g for different values of r and j has

¹ Lande Z. f. Physik 13 189 (1923)

been given by Lande,¹ and is shown in the following table:—

$j =$	0	1	2	3	4	5	6	7	$\frac{1}{2}$	$\frac{3}{2}$	$\frac{5}{2}$	$\frac{7}{2}$	$\frac{9}{2}$	$\frac{11}{2}$	$\frac{13}{2}$	$\frac{15}{2} = f$		
$j_s = 0$	s	$\frac{g}{8}$							2							Doublet	s	$0 = j_s$
1	p	1							$\frac{2}{3}$	$\frac{4}{3}$						$j_s = \frac{1}{2}$	p	1
2	d		1						$\frac{4}{5}$	$\frac{6}{5}$							d	2
3	f			1					$\frac{6}{7}$	$\frac{8}{7}$							f	3
4	g				1						$\frac{8}{9}$	$\frac{10}{9}$					g	4
0	s	2							2							Quartet	s	0
1	p	$\frac{0}{3}$ $\frac{2}{3}$ $\frac{4}{3}$						$j_s = 1$	$\frac{8}{3}$ $\frac{26}{15}$ $\frac{8}{3}$						$j_s = \frac{3}{2}$	p	1	
2	d	$\frac{1}{3}$ $\frac{7}{6}$ $\frac{4}{3}$							0	$\frac{6}{5}$ $\frac{48}{35}$ $\frac{10}{7}$						d	2	
3	f	$\frac{2}{3}$ $\frac{13}{12}$ $\frac{5}{4}$								$\frac{2}{3}$ $\frac{36}{25}$ $\frac{78}{35}$ $\frac{4}{3}$						f	3	
4	g	$\frac{3}{4}$ $\frac{21}{20}$ $\frac{6}{5}$								$\frac{4}{7}$ $\frac{62}{55}$ $\frac{116}{99}$ $\frac{14}{11}$						g	4	
0	s	2							2							Sextet	s	0
1	p	$\frac{5}{2}$ $\frac{11}{6}$ $\frac{5}{3}$						$j_s = 2$	$\frac{12}{5}$ $\frac{86}{33}$ $\frac{13}{7}$						$j_s = \frac{5}{2}$	p	1	
2	d	$\frac{0}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$							$\frac{10}{3}$ $\frac{28}{15}$ $\frac{58}{35}$ $\frac{100}{63}$ $\frac{14}{9}$						d	2		
3	f	0 1 $\frac{5}{4}$ $\frac{27}{20}$ $\frac{7}{5}$							$\frac{2}{3}$ $\frac{16}{13}$ $\frac{46}{33}$ $\frac{88}{63}$ $\frac{142}{99}$ $\frac{16}{11}$						f	3		
4	g	$\frac{1}{3}$ $\frac{11}{12}$ $\frac{23}{20}$ $\frac{19}{15}$ $\frac{4}{3}$							0 $\frac{6}{7}$ $\frac{8}{7}$ $\frac{14}{11}$ $\frac{193}{143}$ $\frac{18}{13}$						g	4		
0	s	2							2							Octet	s	0
1	p	$\frac{7}{3}$ $\frac{23}{12}$ $\frac{7}{4}$						$j_s = 3$	$\frac{18}{7}$ $\frac{123}{63}$ $\frac{18}{9}$						$j_s = \frac{7}{8}$	p	1	
2	d	3 2 $\frac{7}{4}$ $\frac{33}{20}$ $\frac{8}{5}$							$\frac{14}{5}$ $\frac{73}{35}$ $\frac{26}{21}$ $\frac{56}{33}$ $\frac{18}{11}$						d	2		
3	f	$\frac{6}{3}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$							4 2 $\frac{13}{7}$ $\frac{34}{21}$ $\frac{52}{33}$ $\frac{222}{143}$ $\frac{30}{13}$						f	3		
4	g	$\frac{1}{3}$ $\frac{5}{8}$ $\frac{7}{6}$ $\frac{13}{10}$ $\frac{41}{36}$ $\frac{59}{42}$ $\frac{10}{7}$							$\frac{4}{3}$ $\frac{14}{15}$ $\frac{44}{35}$ $\frac{66}{63}$ $\frac{140}{56}$ $\frac{200}{143}$ $\frac{384}{143}$ $\frac{22}{13}$						g	4		

We illustrate the use of the table by calculating the Zeeman components of a line ($s_4 p_5$) belonging to the octet-system, j being equal $\frac{7}{8}$ for s term and $j = \frac{3}{2}$ for p term. From the table we see $g=2$ always for the s term, and in the vertical column below $\frac{7}{8}$ is $g = \frac{18}{7}$ for the p-term in question,

¹ Lande Zs. f. Physik 15, 189 (1923).

of the octet-system. Now as m can have values $j, (j-1), (j-2), \dots, -(j-1), -j$, so we write the following table thus:

$= (1), (3), (5), (7), 9, 11, 13, 15, 17, 19, 21, 23,$

In the first horizontal row of the table the possible values of m for both s_+ and p_+ are noted. Against s_+ and p_+ the values of mg are put, m always lying between j and $-j$. Subtracting vertically we get the p components, and subtracting in the direction of slanting lines we get the σ -components. The Runge denominator is 9, and the numbers express the separation in terms of Δ^{norm} .

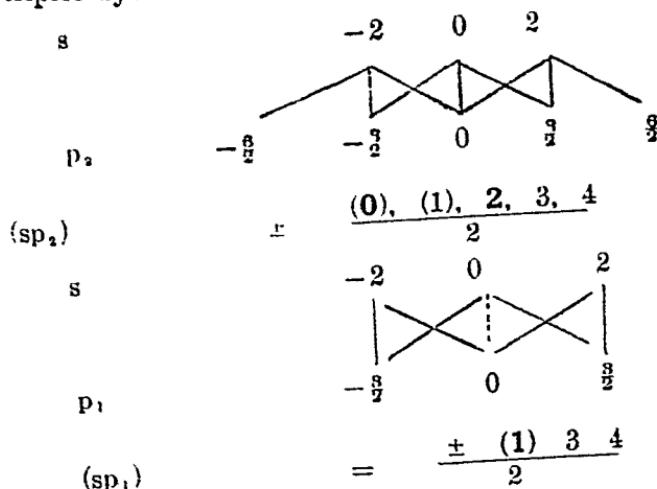
It is evident from Lande's table of 'g-factor,' that the Zeeman components, corresponding to the various term-combinations of the different systems, such as triplets, etc., can be calculated, and some of these results have been experimentally verified by Back¹ by his extensive measurements of the Zeeman components of the spectral lines of Manganese and a few other elements. Thus Lande's table provides us with a powerful means for identifying the terms, the combination of which gives rise to a spectrum line, the series designation of which is not known, but at the same time it is essential that the data on Zeeman-effect of the line should be available to the degree of precision as is to be expected from the table.

Lande³ has also formulated the following empirical qualitative rules for the intensity of the Zeeman components — In

Z. f. Physik, 15, 20n (1923).

* Back, Z. f. Physik, 15, 260 (1923).
 * Lande, *Zeeman-effekt und Multiplett-Struktur der Spektrallinien* by Lande and Back, S. 25.

the combination of two terms, which consist of unequal numbers of magnetic levels m , those p -components are the strongest which through the vertical combinations come in the middle of the scheme, and those σ -components are the strongest, which by the oblique combinations occur at the end of the scheme. But by the combination of two terms, which contain the same number of magnetic levels m , the word 'strong' is to be replaced by 'weak,' the intensity of the central p -component $m_s=0 \rightarrow m_e=0$ being zero. These rules are illustrated by the two following examples taken from the Zeeman-types of the triplet system:—



In these tables, against s , p_2 and p_1 are noted the values of mg as obtained from Lande's table, and the strongest components are denoted by thick figures. These intensity rules have also been verified by the above-quoted experiments of Back.

In this connection it is worth stating that the conception of the magnetic moment of an atom has received a brilliant confirmation by the experiments of Stern¹ and Gerlach.² From the relation $g = \frac{mg}{\mu_B}$ we can obtain the magnetic moment of an

¹ Stern, Zs. f. Physik, 7, 249 (1921).

² Gerlach and Stern, Zs. f. Physik, 8, 110 (1921) and 9, 349 (1922).

atom in terms of the Bohr magneton by knowing 'g' from Lande's table for the fundamental term of the atom obtained from spectroscopic data, j being the inner quantum number of the same term. The experiments of Stern and Gerlach are in exact agreement with the spectroscopic data of copper, silver and gold, but do not agree with those of iron and nickel. According to Laporte's¹ series-classification of iron lines, the fundamental term is a d term, but it is not in agreement with the experiments of Stein and Gerlach. The lines of iron so far classified do not include some strong lines in the region about $\lambda = 2100\text{A}^\circ$, which are reversed in the under-water spark of iron, and only further classification can settle the points in question.

3 PASCHEN-BACK EFFECT

In 1912, Paschen and Back¹ discovered that the Zeeman type of a line depends upon the strength of the external magnetic field relative to the original separations $\Delta\nu_0$ of the system of lines which belong together in a series as multiplicities. A magnetic field is considered to be weak, when the displacements $\Delta\nu$ produced by it are small compared with the original separations $\Delta\nu_0$ between the lines when the magnetic field is absent, and strong when it produces displacements large compared with $\Delta\nu_0$. Thus if we take the lines close to one another and subjected to a magnetic field, weak in comparison with the internal magnetic field of the atom the Zeeman type of each line is developed without being influenced by the Zeeman components of the neighbouring lines, but when a magnetic field strong enough to overcome the internal magnetic field is applied, the anomalous types disappear, and every line configuration develops the normal Zeeman type. Under the influence of such strong fields, an asymptotic condition is finally attained, as if the original multiplicities did not exist at all. Prior to

¹ Paschen and Back Ann d Phys 39 897 (1912) and 40 900 (1913)

the discovery of Paschen-Back effect, it was known that lithium did not exhibit the same type of anomalous Zeeman-effect as the other alkali metals, e.g., sodium; but this apparent contradiction to Preston's rule is removed by considering the cases of the well-known D lines of sodium, and the line $\lambda = 6708 \text{ \AA}^{\circ}$ of lithium. The D lines are at a distance of 6 \AA° from each other, but the line $\lambda = 6708 \text{ \AA}^{\circ}$ has components separated by $0'13 \text{ \AA}^{\circ}$ only. Thus a very strong field of the magnitude of 180,000 Gauss will be necessary to produce the complete Paschen-Back effect in the case of the D lines, but a comparatively weaker field will be required to produce the same effect for the lithium line. Thus the magnetic fields usually produced in the laboratory exhibit the normal Zeeman-effect for the lithium line, and the anomalous types for the D lines.

There is also another type of Paschen-Back effect known as the Partial Paschen-Back effect. This can be explained by considering the case of lines belonging to (pd) combination. The applied magnetic field will be strong for the d-terms (e.g., d_1, d_2, d_3), if the Zeeman separations which it produces are large compared with original separations $\Delta\nu_0$ of the same terms; it will be considered as weak for the p-terms, if the Zeeman separations $\Delta\nu$ are small compared with $\Delta\nu_0$ of the p-terms. In this case neither the normal type nor the anomalous type is observed, but a distorted Zeeman type is produced. This is termed the Partial Paschen-Back effect.

We now turn our attention to a quantitative explanation of the transformation of the D type of lines from the anomalous to the normal Zeeman pattern under the influence of a gradually increasing magnetic field. Sommerfeld¹ starts with Voigt's² theory of this transformation, which is based, as in

¹ Sommerfeld, Gottinger Nach, Marz, 1914.

Ann d Phy, 63, 221 (1920).

² Voigt, Ann d Physik, 41, 403 (1913) and 42, 210 (1913).

Lorentz's theory, on the idea of quasi-elastic electrons capable of vibration in an atom. As the intensity of D_2 , $D_1 = 2/1$, Voigt supposes the existence of two electrons of the frequency of D_2 , and one of the frequency of D_1 . Starting with the equations of vibration of these electrons in the magnetic field, Voigt arrived at certain results, which have been put in the language of the quantum theory by Sommerfeld, and the result is derived in the form $\Delta_r = m \pm \sqrt{1 + \frac{2mv}{k-\frac{1}{2}}} + v^*$ (20)

where Δ_r , the separation between the components, is measured in terms of $\Delta_{r\text{norm}}$ from the *middle* of the original doublets, not under the influence of the magnetic field, k is the azimuthal quantum number and m the magnetic quantum number. The upper sign of the quantity under root corresponds to $j = k - \frac{1}{2}$, and the lower sign to $j = k + \frac{1}{2}$, where j is the inner quantum number, v is given by the relation

$$v = \frac{\Delta_{r0}}{\Delta_{r\text{norm}}} = \frac{H_i}{H} \quad (21)$$

where Δ_{r0} is the original separation of the doublets, without the magnetic field, and H_i is the internal magnetic field of the atom. Equation (21) can be put in the form $v = \Delta_{r0}$ (22) if Δ_{r0} and Δ_r are both measured in terms of $\Delta_{r\text{norm}}$.

The deductions from the formula (20) have been verified by the observations of Kent*. Putting $v > 1$ and expanding the quantity under root, we get

$$\sqrt{1 + \frac{2mv}{k-\frac{1}{2}}} + v^* = v + \frac{m}{k-\frac{1}{2}} \quad (23)$$

Applying the relations (22) and (23), (20) transforms to

$$\Delta_r \mp \frac{1}{2} \Delta_{r0} = m \left(1 \pm \frac{1}{2k-1} \right) \quad (24)$$

The expressions $1 + \frac{1}{2k-1}$ and $1 - \frac{1}{2k-1}$ give the same value for g , for $j = k - \frac{1}{2}$ and $j = k + \frac{1}{2}$ respectively as is shown in Lande's table for the 'g-factor'.

* Kent, Astro. Journ. 40 243 (1914)

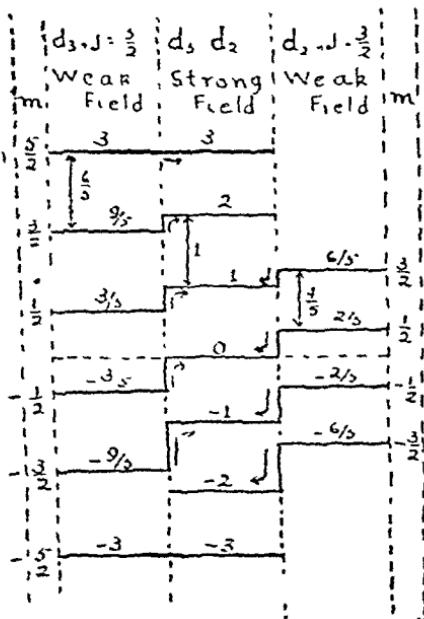
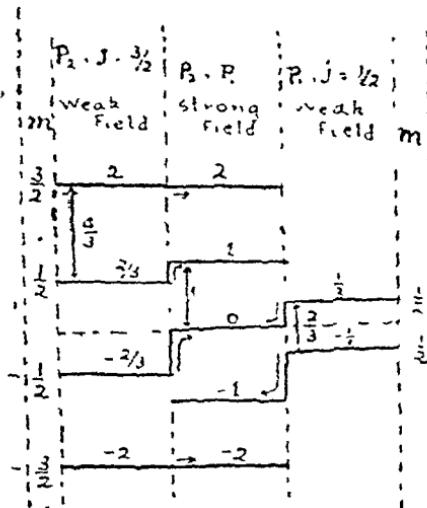
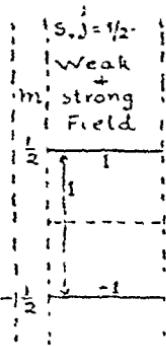


Fig. 7

For a strong magnetic field, $v=0$, and from (20) we obtain

$$\Delta\nu = m \pm \frac{1}{2} \quad (25)$$

Because m is half an integer for the doublet terms, $\Delta\nu$ or $m \pm \frac{1}{2}$ is an integer, and as $\Delta\nu$ has been expressed in terms of $\Delta\nu_{\text{norm}}$, the magnetic levels follow each other at a distance of $\Delta\nu_{\text{norm}}$ apart. On account of the principle of selection for the s and p components, as given previously, the combination of the separations $\Delta\nu$ of the two terms is given in (25), gives rise to a normal Lorentz triplet.

In Fig. 7 is shown the transformation of the magnetic energy levels of the monatomic Zeeman type of doublet system, when subjected to gradually increasing magnetic field till the Paschen-Back effect is completed. The two outer columns correspond to weak magnetic fields, and the middle column to strong field. The values of $\Delta\nu$ are measured from the positions of the original energy-levels without any magnetic field, but those in the strong field are measured either from their mid-point or from their centre of gravity as explained below. The arrows denote the direction in which the changes take place. In the figure is also shown that the levels which are originally in the normal position, undergo no transformation as for s, and for the two outermost levels of p₁ and d₂.

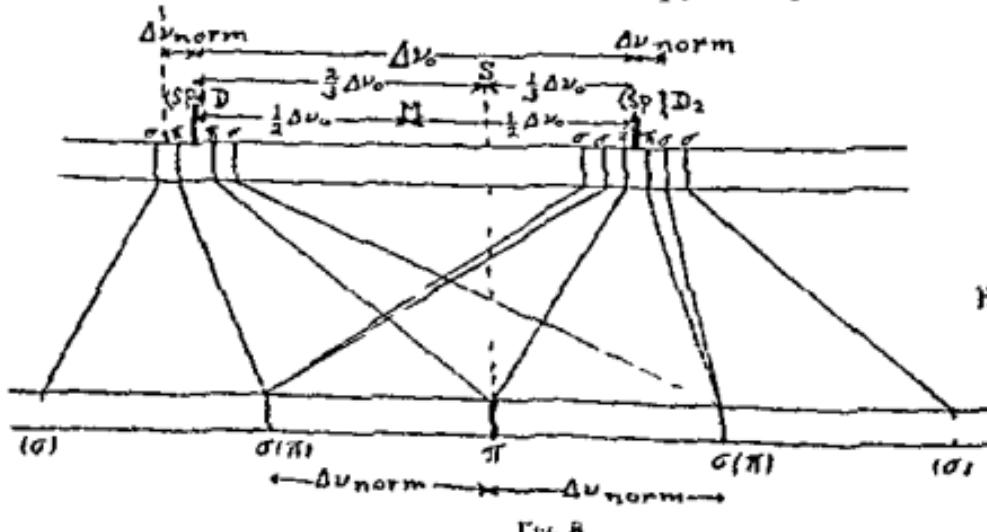


FIG. 8

Fig. 8 depicts the changes in the positions of the individual components of the Zeeman pattern of (sp) combination of the doublet system, i.e., of the well-known D_1 and D_2 type. In the upper part of the figure, the original positions of D_1 and D_2 , with their Zeeman components in the transverse effect as well as their state of polarisation are shown. M and S denote the mid-point and the centre of gravity of D_2 and D_1 , D_2 being twice as intense as that of D_1 . The final positions of the individual components, when Paschen-Back effect sets in are connected with their initial positions by oblique straight lines, with the difference that the scale of $\Delta\nu_{\text{norm}}$ in the final position is on a arbitrary bigger scale than in the first position. The components within brackets as (π) and (σ) denote that their intensities asymptotically approach to zero values in the final stage of the transformation. On both the sides of the central π component there are two (σ) components, which have zero intensity and are therefore not at all visible. The same remark applies to the case of the two (π) components coinciding in position with the two (σ) components.

We can now explain why the two π components of both the p terms coincide with the centre of gravity S of D_2 and D_1 . Starting from equation (20), we obtain by approximation in the limit $v=0$.

$$\Delta\nu = m \pm \frac{1}{2} \left(1 + \frac{mv}{k - \frac{1}{2}} \right) \dots \dots \dots \quad (26)$$

In accordance with our original assumption about $\Delta\nu$ we put

$$\Delta\nu = \frac{\Delta\nu^1}{\Delta\nu_{\text{norm}}} \dots \dots \dots \quad (27)$$

Where $\Delta\nu^1$ is measured in cm^{-1} , remembering

$v = \frac{\Delta\nu_0}{\Delta\nu_{\text{norm}}}$, we obtain from (26)

$$\Delta\nu^1 \mp \frac{m}{2k-1} \Delta\nu_0 = (m \pm \frac{1}{2}) \Delta\nu_{\text{norm}}$$

For the π components of the Paschen-Back triplet we have to set $m \pm \frac{1}{2} = 0$. Thus for the p term we obtain $\Delta r' + \frac{\Delta r_0}{6} = 0$, as $k=2$. The position $\frac{\Delta r_0}{6}$ from M coincides exactly with the centre of gravity S, and hence the position of the π components is explained.

Similarly we can account for the position of the σ components by applying the selection principle $m \pm \frac{1}{2} = 1$.

Voigt's theory also furnishes us with a means of calculating the ratio of the intensities of the components in the Paschen-Back effect, as has been done by Sommerfeld. Lande has extended the results of Voigt's theory to the term-combinations of higher multiplet systems, but Sommerfeld considers this to be without any experimental basis, as the measurements in the Paschen-Back effect have not been pushed to that degree of precision, which the extension of the theory by Lande demands. Hence Sommerfeld mentions of an empirical generalisation by Pauli,¹ which explains some of the observed results in the case of triplets and multiplets of higher systems.

4 CONCLUSION

We have thus reviewed the progress in the interpretation of the complicated Zeeman types of spectral lines. The excellent quantitative measurements by Back² of the Zeeman types of Manganese confirms the spectral classification of the element by Catalan,³ and places Lande's theory on a pretty secure basis. The recent work of Zeeman⁴ and his pupils on the Zeeman patterns of neutral scandium and ionised scandium (Sc^+) has settled some doubtful points in the classification of the spectrum lines of this element by Catalan,

¹ Pauli Zs. f. Phys. 16 155 (1923)
² Back loc. cit.

³ Catalan Phil. Trans. London 223 127 (1922)

⁴ Goudsmit, Mark and Zeeman Proceedings of the Royal Academy of Amsterdam 28 127 (1925)

thus the work of Lande in this direction has been a source of powerful aid in the classification into series of the many-lined spectra of some elements, in so far as the data on Zeeman-effect is available. The rapid progress which is being made in the measurements of complex Zeeman types like those of Neon, will enable us in the near future to understand the nature of the complicated spectra of Bismuth, Tin, Lead and Antimony, and thus throw much light on the structure of the atom.

ON A NEW PROTEOCEPHALID CESTODE FROM AN INDIAN FRESH- WATER FISH

BY

S. C. VERMA, M.Sc., LL.B.,

Department of Zoology, University of Allahabad, India

(With Plates 1 and 2.)

Very little work has so far been done on the cestode parasites of Indian fresh-water fishes. Apart from the brief descriptions of Southwell (1913—a, b ; 1915—a, b) there exists a paper by Woodland (1924) describing a new Bothriocephalus, and two new Proteocephalids. One of the latter he regarded identical with Southwell's *Ophryocotyle bengalensis*, but still preferred to name it *Gangesia wallago* in this paper. Subsequently, however, in another paper (1925—b) he agrees to call his *Gangesia wallago* as *P. bengalensis*. The species of Proteocephalus described here is interesting not only because of some remarkable features in its anatomy but also because it is one of the very few species of the genus known from Indian fishes.

Proteocephalus ritaii, n. sp.

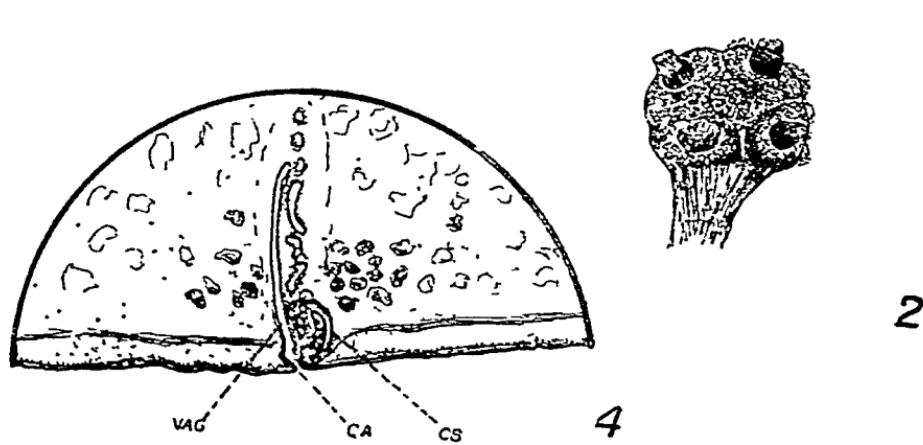
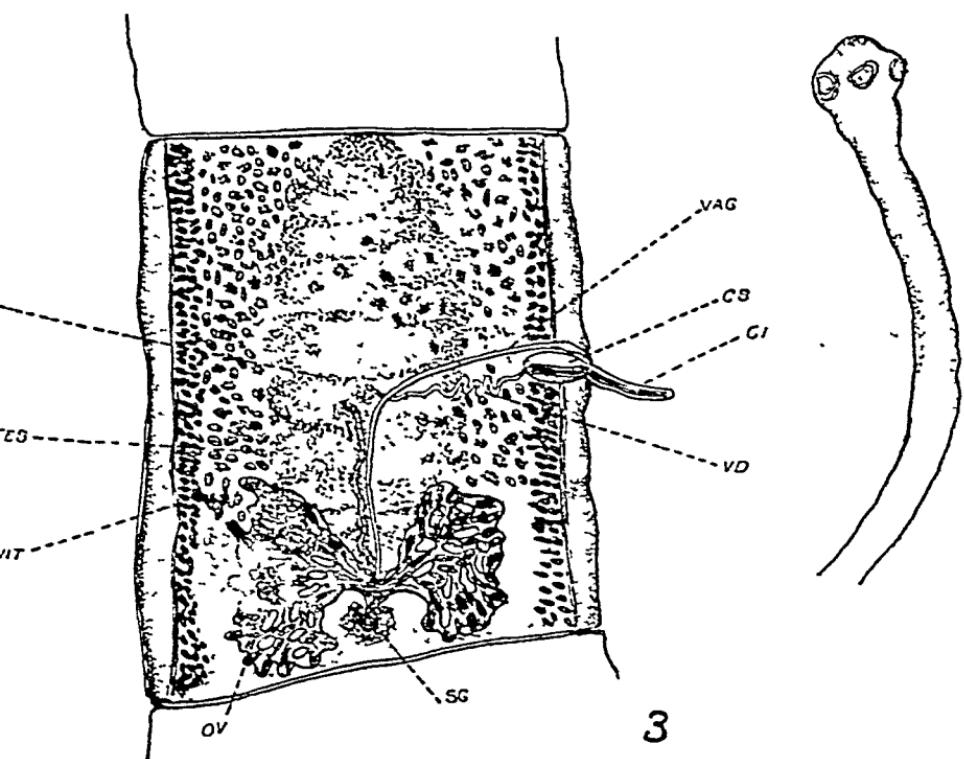
The cestode occurs in the duodenum and small intestine of the local Siluroid fish, *Rita rita* (= *Rita buchanani*, Day), obtained from the rivers Ganges and Jumna. The species is not very common, for out of about 100 fishes examined during the course of a whole year only ten per cent carried the worm. It is interesting to note that younger fishes not exceeding ten or twelve inches in length were without exception found free from the parasite. The writer had an opportunity of examining most of the local fishes, and has so far failed to detect

this species from my other fish, hence it may be reasonably concluded that the infection is probably of a specific nature. Only four perfect scoles have yet been obtained, one of which was accidentally lost. The worms were kept alive in normal salt solution for two to three days, and were fixed in Mann's and Bouin's fluids with and without pressure. Permanent preparations were made from pieces pressed between two glass slides before fixation, and horizontal and transverse serial sections were cut from specimens not so treated. Fairly large portions of the strobila were preserved in 5% formalin.

EXTERNAL ANATOMY

Proteocephalus titan is a long, white, fairly transparent worm. The length of the cestode varies greatly, living specimens in salt solution measured about 75 mm. to 125 mm. A single specimen obtained from one fish was well over 100 mm. long. The greatest breadth attained when alive is about 3 mm., but well preserved unpressed formalin specimens in their widest part are about 2.18 mm. broad. Therefore this tape-worm is considerably longer than *P. tigrinus* (30—40 mm.), *P. beddardi* (40—80 mm.), *P. synodontis* (30 mm.), *P. bengalensis* (35 mm.), *Gnathostoma macrones* (28—56 mm.) and *Ithyotenia filicolis* (24—33 mm.)—the allied fish cestodes. The number of proglottids is very large ranging from about 600 to 1,000 and probably more. In the single specimen of about 100 mm. length, mentioned above, about 750 segments could be easily counted, and a mounted preparation consisting of 10 mm. in length of the anterior portion of the strobila, just posterior to the neck, contains more than 300 segments.

The head or scolex is small but distinctly set off from the neck. It is not very conspicuous when fully elongated, and is knob-like or pear shaped in outline in preserved specimens, measuring 0.224 mm. in breadth and 0.144 mm. in length. The four suckers with their cavities facing outwards and anteriorly appear to be borne on protrusible lobes.



from one another by four longitudinal grooves. Each sucker has a muscular portion and a distinct thin-walled free edge surrounding a circular opening. The suckers are rather minute structures, being only about 0·045 mm. in diameter, and like all other parts of the scolex, are unarmed possessing neither spines nor spine-lets. The apex of the scolex is slightly prominent and bears in its centre a rosette of short muscular papillæ, apparently devoid of lumen. It may be, as suggested by Woodland (1925—b), neither a functional apical sucker nor a mere "muscle plug" remnant of a muscular rostellum. In this respect and also in its size this scolex resembles that of *P. tigrinus*. The unsegmented neck is peculiarly long. It measures 5 to 10 mm. or even more according to the nature of contraction of the anterior region, and in the specimen whose scolex dimensions are noted above its narrowest part does not exceed 0·112 mm. in width. The neck gradually broadens out posteriorly and passes imperceptibly into the anterior proglottids. The latter are very narrow being about three times as broad as long, but posteriorly they increase in length proportionately. The anterior mature proglottids (from 250—350) are nearly twice as broad as long, but the posterior mature proglottids, above 400, are just as broad as long; later on the length preponderates over the breadth and gravid segments are a bit longer than broad.

The sides of the proglottids are more or less salient, but neither do the corners project nor do the hind borders overlap succeeding proglottids. The genital openings alternate irregularly and do not present any regular sequence, but at indefinite intervals there is a marked tendency towards an unilateral arrangement for the ducts of 5 to 8 consecutive segments repeatedly open on the same margin as indicated by the two following series :—

- (1) RLLLLLRRRLLRRLLRLLLLLRLR.
- (2) RLLLLLLLRLLLRLRRLRLRLRLR.....13 segments.....LLLL.....17 segments.....LLLLLRLR.

The openings are always situated somewhat in advance of the middle of the proglottis margin, and the vaginal aperture is invariably anterior to that of the male duct. In unpressed specimens they are situated at the base of a notch in the proglottis margin forming a sort of genital atrium or cloaca, but in well-flattened preparations a genital atrium becomes indistinct. The cirri are often seen projecting out of the pores and when fully excited (as is usually the case in portions of the strobila flattened between slides before fixation) measure 0.26 mm. to 0.35 mm. in length and 0.032 to 0.048 mm. in breadth.

INTERNAL ANATOMY

The neck as well as the entire strobila is covered by a well-developed cuticle consisting of a dark staining outer layer, and a more homogeneous feebler staining inner layer. Following the cuticle is a layer of circular muscle fibres, and then one of longitudinal muscle fibres (sub-cuticular). Another more powerful layer of longitudinal muscle fibres is situated deeper in the parenchyma dividing it into a cortical and a medullary portion.

The excretory system consists of two main longitudinal vessels situated ventrally to the inner side of the deeper layer of longitudinal muscle fibres at a distance of about one-fifth the breadth of the proglottid from the margin.

The nervous system is apparently of the usual type. Two longitudinal nerve-trunks run down the lateral margins of the body just internally to the inner layer of longitudinal muscle fibres.

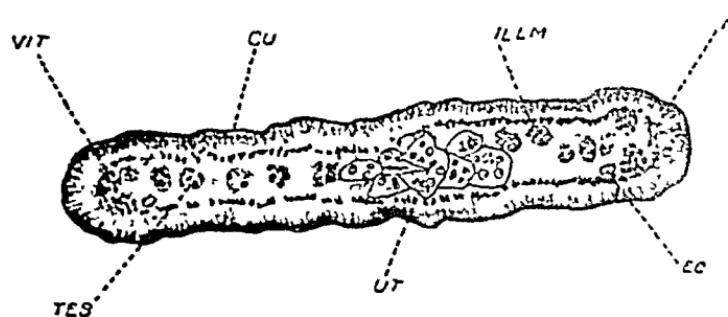
Male Reproductive Organs—The first rudiments of the testes appear in segments 40 to 60, but in whole mounts are detected about the 100th segment, and become fairly established after another twenty to thirty segments. They reach maturity about the 150th segment, and appear as small roundish sacs in subsequent proglottids situated in a continuous dorsal field in the medullary region. In mature segments their

number varies from 150 to 200: seen in surface view, 100 to 125 lie in that longitudinal half of the proglottid which does not contain the genital ducts and their openings; 30 to 50 in the quadrant anterior to the transverse reproductive ducts, and 20 to 30 in the quadrant behind them. The testes are usually situated entirely anterior to the ovaries, and dorsal to the uterus. They measure in transverse sections 30 to 40 microns, and in flattened toto-preparations 40 to 60 microns, and are sparsely situated in the region of the uterus, the male and female ducts. The vas deferens is the first part of the genitalia to be clearly differentiated. Its inner portion is easily visible in segments 50 to 60, but it is not before the 160th segment is reached that it is seen right up to the proglottis margin. The breadth of the strobila in this region is only 0·75 mm. The cirrus sac makes its appearance in segments 125 to 130, but becomes clearly established in segments 140 to 150. The vas deferens in a mature proglottid commences as a coiled delicate tube from about its middle and running a more or less sinuous course towards the outer margin becomes continuous into the cirrus. The cirrus sac extends roughly over one-sixth of the breadth of the proglottid. It is oval in shape and uniform in size and thickness and measures in horizontal sections of mature proglottids 0·128 mm. by 0·192 mm. When unpressed or contracted it contains coils of the ductus ejaculatorius. The cirrus is protrusible as mentioned above and has muscular walls with a narrow lumen.

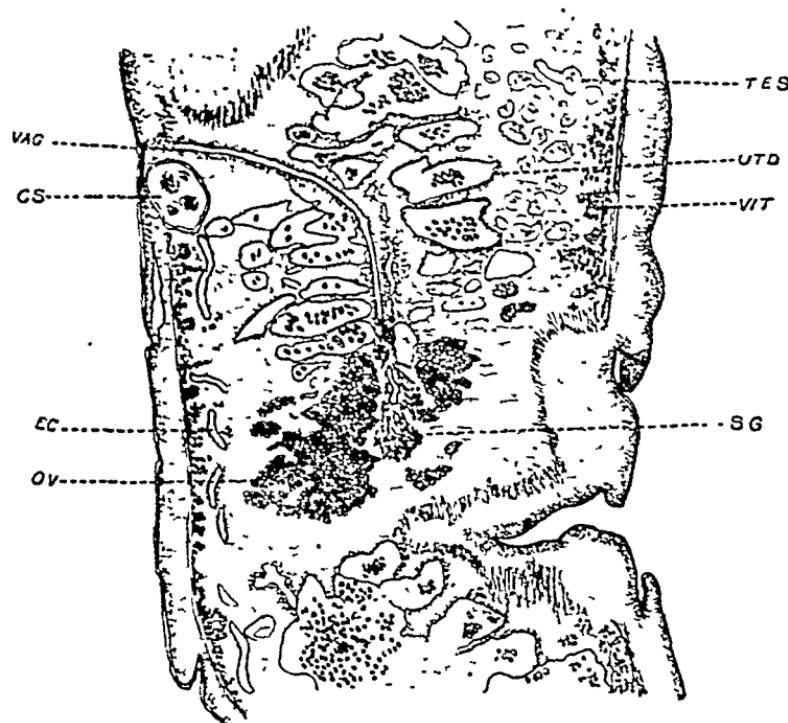
Female Reproductive Organs—These do not appear much earlier than the male organs. The first rudiments of the ovaries make their appearance in the same segments as the testes or in some cases a few segments anteriorly. They begin to assume their mature form in about the 100th segment, and after traversing another 50 segments become clearly established. The ovary is, as usual, bilobed and granular when viewed from the surface: each lobe is made up of many elongated follicles and is transversely broadened in the anteriorly placed mature

segments, but it gradually assumes an approximately circular or pear-shaped outline in the hinder segments. It is confined to the posterior one-third of the segment and the two lobes are connected medially by a prominent isthmus, to the dorsal side of which lie the vagina, the uterine duct and the oviduct. The shell-gland is situated close behind the ovarian isthmus. The oviduct runs from the isthmus towards the shell-gland, and after meeting the vagina passes through the shell gland and enters the uterine duct. The vagina is slightly dilated in the vicinity of the marginal opening and runs inwards parallel and anterior to the vas deferens. Before it approaches the middle line of the proglottid it turns backwards, passes posterior to the vas deferens and takes a straight course towards the shell-gland. The vitellaria are of the multivitellate type consisting of bands of numerous small acini running along each lateral margin of the segment on the inner side of the longitudinal layer of muscle fibres.

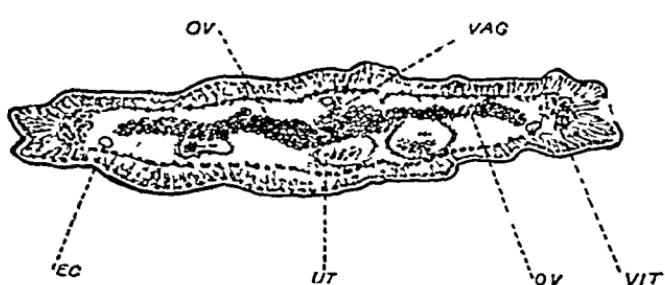
The uterine rudiments become visible after the first 100 or 125 segments as short narrow granular pillars running in the antero-posterior axis about the middle of the segments. In segments 130 to 140 the uterus becomes a distinct elongated sac-like structure, but the eggs appear clearly after another hundred segments or more. The lateral diverticula develop about the 265th segment and by the 275th segment cover the middle third part of the width of the proglottid showing eight to ten branches on each side. In the fully mature segments the posterior one or two pairs of the uterine diverticula overlap the anterior one-third or even half of the ovary, but do not extend further back. In ripe segments the condition of the uterus is very much like that of *P. beddardi* (Woodland, 1925—b). It shows two distinct parts, a narrow uterine canal which runs dorsal to the ovarian isthmus and an egg-storing uterus proper with its median chamber and paired lateral diverticula. The uterine duct runs anteriorly to the ovary alongside the vagina to a comparatively greater



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distance than it does in *P. beddardi*, and opens into the wide median uterine chamber a little distance behind the line of the vas deferens. The ova measure 0.01 mm. in diameter, and the eggs in the uterus of mature proglottids 0.016 mm.

The above-mentioned characters thus bring the species within the genus *Proteocephalus* (as defined by La Rue 1914, and Woodland 1925), and subgenus *Teleostaenia* (Woodland).

The new species *P. ritaii* is distinguished as follows :— Length of strobila 75 to 125 mm. with a maximum breadth of about 3 mm. Proglottids numerous 600 to 1,000 in number in mature worms; very narrow in front, square about the middle of the strobila, and elongated in hinder segments. Segmentation distinct, corners do not project out, nor do the posterior borders of segments overlap the succeeding ones. Scolex small 0.224 mm. long, and 0.144 mm. broad, with four longitudinal grooves but without spines. Suckers minute, unarmed with projecting free edges. Neck fairly long gradually increasing in diameter up to the first traces of segmentation. The genital organs like those of *Proteocephalus*, uterine diverticula 8—12 in number. Testes in medulla in a continuous field, number 150 to 200 in fully mature segments. Genital apertures a little in front of the middle transverse line of the proglottid; vaginal opening invariably anterior to the cirrus sac opening. Uncontracted cirrus sac extends over one-sixth to one-fifth of the breadth of the proglottis.

Habitat—Duodenum and small intestine of *Rita rita* from rivers of Northern India.

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DESCRIPTION OF PLATES 1 AND 2

Figures 1 and 2 were drawn with the camera lucida the others were all drawn with the aid of Spencer's Electric Drawing Apparatus.

LETTING

CS Cirrus Sac Cu, Cuticle EC Excretory Canal GA Genital Atrium ILM Internal Layer of Longitudinal Muscles, N, Lateral Nerve OV Ovary, SG Shell gland TFS Testes UT Uterus UTD Uterine Diverticula VAG Vagina VIT Vitellaria

PLATE 1

Fig 1—Anterior end of *P. titan* in outline showing Scolex with Suckers and Neck X 30

Fig. 2—Scolex mounted entire showing the Four Suckers with marginal flaps round the Apertures the Apical Organ, and the Grooves between the suckers. X 45

Fig. 3—1 Mature Proglottid X 25

Fig 4—Part of Horizontal Section showing Genital Atrium, and the Cirrus Sac and Vagina Openings. X 40

PLATE 2

Fig 5—Horizontal Section (slightly oblique) of a Mature Proglottid X 40

Fig 6—Transverse Section of a Mature Proglottid anterior to the Genital Openings. X 50

Fig 7—Transverse Section of a Mature Proglottid in the region of the Ovarian Isthmus. X 50

